Spoken English

A SELF-LEARNING GUIDE TO
CONVERSATION PRACTICE

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SPOKEN ENGLISH

A Self-Learning Guide to Conversation Practice

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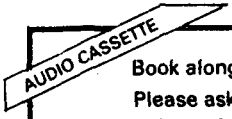

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INTRODUCTION

A course in spoken English may be either in the form of 'what to say', or in the form of 'how to say'. The former is usually focussed on English conversation, and the latter on English pronunciation. The former aims to teach how to express communicative functions, such as asking questions, making requests, getting things done, or expressing greetings, farewells, apologies, regrets, thanks, etc. The latter, on the other hand, aims at teaching the pronunciation of words, phrases, and sentences.

Normally, books on spoken English are one or the other of the above two kinds. The present book, however, deals with spoken English in both its aspects: words, phrases, and expressions appropriate to important situationally-governed communicative functions, and the way they ought to be orally delivered.

The book comprises twenty units. Each unit begins with a dialogue or conversation, which the learner is first supposed to listen to or read carefully. Then he is helped to understand it with the help of a few leading comprehension questions, and a functional glossary. After he has done so, he is led through several useful points of pronunciation and is given adequate practice in them. Then he attends to one communicative function, which forms a prominent part of the passage. He is also expected here to work out one or two exercises so that he will perform the function efficiently. Finally, he is taken through one or two points of usage arising from the passage and useful for everyday colloquial English.

Each dialogue or conversation is available on an audio-cassette, which forms an integral part of the book. The learner will do well to listen to the dialogue/conversation in each unit and do the exercises in each section. If he cannot use the cassette, he may read the dialogue/conversation instead of listening to it, and do the exercises. However,

the use of the cassette is essential for attempting Section IV, which deals with pronunciation. The style of the recording is 'careful colloquial', which is the style recommended for most non-native speakers of English. While teaching pronunciation in each unit, this fact has been consistently kept in mind. The learner is particularly advised to imitate the general tempo (i.e. speed) of the recorded passages. Some of the points discussed under 'Speaking' in each unit may not quite apply to the 'rapid colloquial' style of speaking, which is generally used by native speakers of English. It is partly for this reason that the authors decided to record 'standard' Indian speakers rather than native speakers of English as 'models'. The second reason for not recording native speakers is that no Indian speaker, or for that matter no non-native speaker, can or needs to speak English the way it is spoken by native users. After all, the best one can do is to speak English like the best of non-native speakers.

The book is addressed to all those learners who know the structure of English but cannot communicate effectively, especially in speaking. No other qualification is necessary as a pre-condition for using the book. And the aim of the book is to improve their colloquial usage and pronunciation so that they may be able to communicate somewhat fluently, intelligibly, and optimally.

The section marked *OPTIONAL* under 'Speaking' in each unit is meant specially for those learners who wish to study finer (and technical) points of pronunciation. The knowledge of phonetic symbols provided in 'Signs and Symbols' at the beginning of the book is, however, obligatory, since almost every dictionary today records pronunciations in such symbols. The key in 'Signs and Symbols' is self-explanatory and easy to follow, and it is expected that any motivated learner will be able to understand the values of signs and symbols given in it.

A sincere attempt has been made to meet the requirements of the group of learners for whom the book is meant. Nevertheless, the authors lay no claim to perfection, and there must ever be scope for improvement in a book of this kind. Practical suggestions for its possible improvement will therefore be welcome.

HOW TO USE THE BOOK

For learners using the cassette

ONE Switch on your cassette recorder.
Listen to the dialogue/conversation.
Listen to it two or three times.
Keep the book closed; do not read the dialogue/conversation while you are listening to it.

TWO Now, open the book.
Look at Section II of the Unit: Understanding the Dialogue/Conversation.
Try to answer the questions; you may not be able to answer all of them. Do not worry.

THREE Read the dialogue/conversation silently.
Study the footnotes (if any), and the meanings of words and expressions given in Section III.
Now, try again to answer the questions in Section II.

FOUR Play the dialogue/conversation again.
Study Section IV: Speaking.
Attempt the section marked *OPTIONAL* only if you are interested in the finer details of pronunciation.

FIVE Study Section V: Communicating, and do the exercises suggested.
If you are working with a friend, discuss the answers with him/her.

SIX Now, study Section VI: Grammar and Usage, and do the exercises suggested.
If you are working with a friend, discuss your answers with him/her.

SEVEN Finally, read the dialogue/conversation aloud, by yourself, or with a friend, if you are working with one.

HOW TO USE THE BOOK

For learners not using the cassette

ONE Read the dialogue/conversation silently two or three times.

TWO Look at Section II of the Unit: Understanding the Dialogue/Conversation

Try to answer the questions; you may not be able to answer all of them. Do not worry.

THREE Study the footnotes, if any, and the meanings of words and expressions given in Section III. Now, try again to answer the questions in Section II.

FOUR Study Section V: Communicating, and do the exercises suggested.

If you are working with a friend, discuss the answers with him/her.

FIVE Now, study Section VI: Grammar and Usage, and do the exercises suggested.

If you are working with a friend, discuss your answers with him/her.

SIX Finally, read the dialogue/conversation aloud, by yourself, or with a friend, if you are working with one.

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SIGNS AND SYMBOLS

Symbols

1. iː as in *see* /siː/
2. ɪ as in *sit* /sɪt/
3. e as in *ten* /ten/
4. æ as in *hat* /hæt/
5. ɑː as in *arm* /ɑːm/
6. ɒ as in *got* /gɒt/
7. ɔː as in *saw* /sɔː/
8. ʊ as in *put* /pʊt/
9. uː as in *too* /tuː/
10. ʌ as in *cup* /kʌp/
11. ɜː as in *fur* /fɜː(r)/
12. ə as in *ago* /ə'gəʊ/
13. eɪ as in *page* /peɪdʒ/
14. əʊ as in *home* /həʊm/
15. aɪ as in *five* /faɪv/
16. aʊ as in *now* /naʊ/
17. ɔɪ as in *join* /dʒɔɪn/
18. ɪə as in *near* /nɪə(r)/
19. eə as in *hair* /heə(r)/
20. ʊə as in *pure* /pjʊə(r)/

1. p as in *pen* /pen/
2. b as in *bad* /bæd/
3. t as in *tea* /tiː/
4. d as in *did* /did/
5. k as in *cat* /kæt/
6. g as in *got* /gɒt/
7. tʃ as in *chin* /tʃɪn/

8. dʒ as in *June* /dʒuːn/
9. f as in *fall* /fɔːl/
10. v as in *voice* /vɔɪs/
11. θ as in *thin* /θɪn/
12. ð as in *then* /ðen/
13. s as in *so* /səʊ/
14. z as in *zoo* /zuː/
15. ʃ as in *she* /ʃiː/
16. ʒ as in *vision* /'vɪʒn/
17. h as in *how* /haʊ/
18. m as in *man* /mæn/
19. n as in *no* /nəʊ/
20. ŋ as in *sing* /sɪŋ/
21. l as in *leg* /leg/
22. r as in *red* /red/
23. j as in *yes* /jes/
24. w as in *wet* /wet/

Signs

/ˈ/ accent as in *a*ˈ*gain*

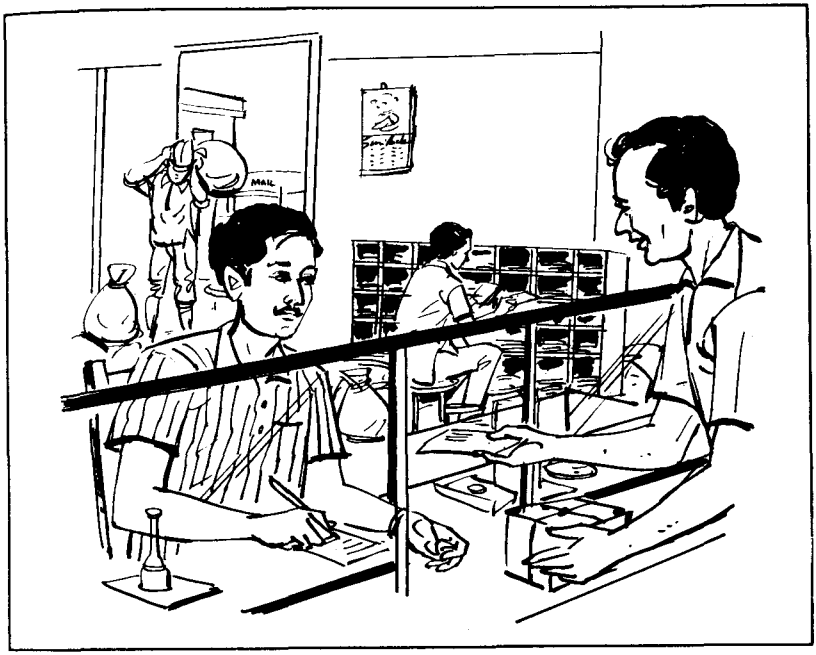
/ˌ/ accent as in *Of* ˋ*course I* ˌ*like it*, signifying that the pitch of the voice on the following syllable/word is low but stable

/ˋ/ falling tone as in *He was* ˋ*going.*

/ˊ/ rising tone as in *Can you* ˊ*come*?

Abbeviations

v : verb
n : noun
adj : adjective
aux : auxiliary verb



unit one

AT THE POST OFFICE

AT THE POST OFFICE

MICHAEL: Excuse me.

COUNTER CLERK : Yes?

MICHAEL: I want to send this parcel, please.

COUNTER CLERK: Do you want to send it by letter post or parcel post? It'd be three rupees fifty paise[1] by letter post, and two rupees twenty-five paise by parcel post.

MICHAEL: You'd better send it by letter post. It might be quicker.

COUNTER CLERK: All right. Anything else I can do for you?[2]

MICHAEL: Yes. Could you weigh this letter, please?

COUNTER CLERK: It's just over twenty grams. It'll cost you one rupee forty paise. Here're the stamps for the parcel and the letter. Will you affix them, please?

MICHAEL: I also want twenty inland letter sheets and ten stamped envelopes.

COUNTER CLERK: By all means. But wait a minute, please. Let me first give you the receipt for the parcel. Here's the receipt. And here's the postal stationery.

MICHAEL: Thank you very much. Can I leave the parcel there on the desk in front of you?

COUNTER CLERK: Yes. But put the letter in the box over there.

MICHAEL: Oh, yes. Thank you very much.

I. READING/LISTENING

Read the dialogue silently two or three times. If you are using the cassette, listen to the dialogue two or three times.

---

[1] Three rupees fifty paise. In writing, this will be: Rs. 3.50

[2] "Anything else I can do for you?" The complete question will be: "Is there anything else I can do for you?"

II. UNDERSTANDING THE DIALOGUE

Read the following questions and try to answer them as briefly as you can. Read the dialogue again when you are not sure of the answer.

1 Where does the dialogue take place?
2 How many people are taking part in the dialogue? Who are they?
3 Do we know the name of the Counter Clerk? Is it a man or a woman? Do we know?
4 Michael wants to do three things at the post office. What are they?
5 Are the two people in the dialogue polite to each other?
6 **Does Michael leave the post office happy or unhappy?**

III. WORDS AND EXPRESSIONS

Do you know the meanings of these words and expressions?

affix: stick; paste
envelope: the paper cover of a letter
postal stationery: post cards, letter sheets, envelopes, etc

Note: Look carefully at the spelling of the word *stationery*. Compare it with the word *stationary*, which sounds similar to the first word, but is different in meaning. *Stationary* means 'not moving'.

IV. SPEAKING

/ɒ/, word accent, contracted forms

1a. Play the dialogue again on your cassette and listen to it. Note the way these words are said:

want cost box

Listen carefully to the vowel sound in the words.

want cost box

You will notice that it is the same vowel sound as in these words:

cot hot lot not what

Say aloud the above words. The phonetic symbol generally used to indicate this sound is /ɒ/.

b. Practise this sound with the help of the following words. The syllable containing this sound is italicized (if the word has more than one syllable).

*bo*rrow	boss	*bo*ttle	*bo*ttom	*co*llar
*co*llege	*co*ttage	*co*tton	chop	hop
*know*ledge	pot	rod	*so*lid	wad

2a. Listen to the dialogue again. Note carefully the pronunciations of the following words.

rupees envelopes minute affix receipt

Each of these words has more than one syllable (or part). One of the syllables in each word is *accented*, that is, emphasized or made prominent. You must have noted that these words are said like this:

ru'pees 'envelopes 'minute af'fix re'ceipt

The vertical mark or stroke that precedes a syllable means that that syllable is accented.

b. You must have also noticed that the letter *p* in the word *receipt* is not pronounced: *p* is silent in the word.

3. OPTIONAL

Attempt this section if you are interested in the finer details of pronunciation.

You may find it a useful exercise to consult your dictionary and write down the pronunciations of all the words given in 2a. above in phonetic symbols. For help, you may consult 'Signs and Symbols' given at the beginning of this book.

4a. Study this sentence:

Counter Clerk: It'd be three rupees . . .

It'd stands for *It would.* But in speaking, we do not usually say the full form. Instead, we use the contracted form *It'd.*

Listen once again to the dialogue. Pay special attention to the pronunciation of the following contracted forms. Their full forms are given in brackets.

it'd	(it would)
you'd	(you would) or (you had)
it's	(it is)
here's	(here is)

Their pronunciations written in phonetic symbols (see 'Signs and Symbols' at the beginning of the book) are:

ɪtəd ju:d ɪts hɪəz

b. Now note the pronunciations of the following contracted forms, and practise saying them correctly.

Full form	*Contracted form*	*Pronunciation*
he would he had	he'd	hi:d
I would I had	I'd	aɪd
we would we had	we'd	wi:d
he is	he's	hi:z
she is	she's	ʃi:z

V. COMMUNICATING

Making requests

a. The following sentences are from the dialogue between Michael and the Counter Clerk at the post office. Read them.

1. Could you weigh this letter, please?
2. Will you affix them, please?
3. Wait a minute, please.

In sentence (1) above, Michael is requesting the Clerk, very politely, to weigh the letter. In sentence (2), the Clerk is making a request to Michael—he is asking Michael to stick the stamps on the letter. The Clerk is asking Michael to wait a little, in sentence (3).

In our daily lives, we ask people to do something or other for us. We ask them *politely* and they will help us readily and cheerfully. A request is a polite way of asking people to do something for us.

b. Let us study some common ways in which we can make requests in English.

1. Give me some money.
2. Will you lend me some money, (please)?
3. Can you lend me some money, (please)?
4. Could you lend me some money?
5. Do you think you could lend me some money?
6. I wonder if you could lend me some money.
7. Would you mind lending me some money?
8. If you could lend me some money, I'd be very grateful/I'd appreciate it.

You will have noticed that (1) above is the least polite way of making a request, and (8) is the most polite. In between, (2) to (7) are arranged in order of increasing politeness.
No. (8) is mostly used in writing; it is generally not used in speaking.

c. Suppose you want to make the following requests. Choose the most appropriate ways from (1) to (8) in (b) above.

Examples:

(1) Ask your friend to close the window.
Answer: Could you close the window?

(2) Write to the headmaster of the school you last attended for a certificate of character.
Answer: I should be grateful if you could give me a certificate of character.

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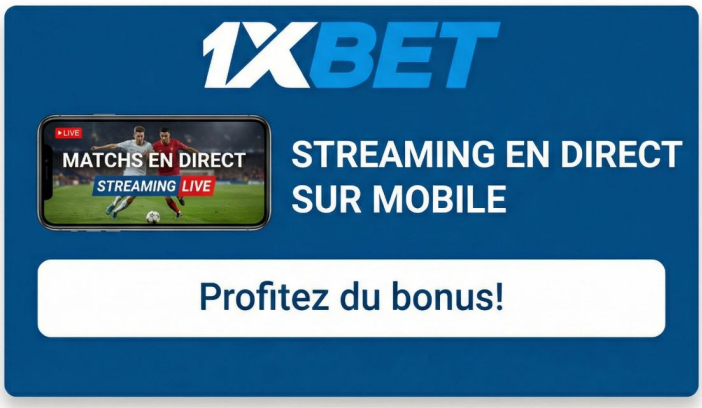
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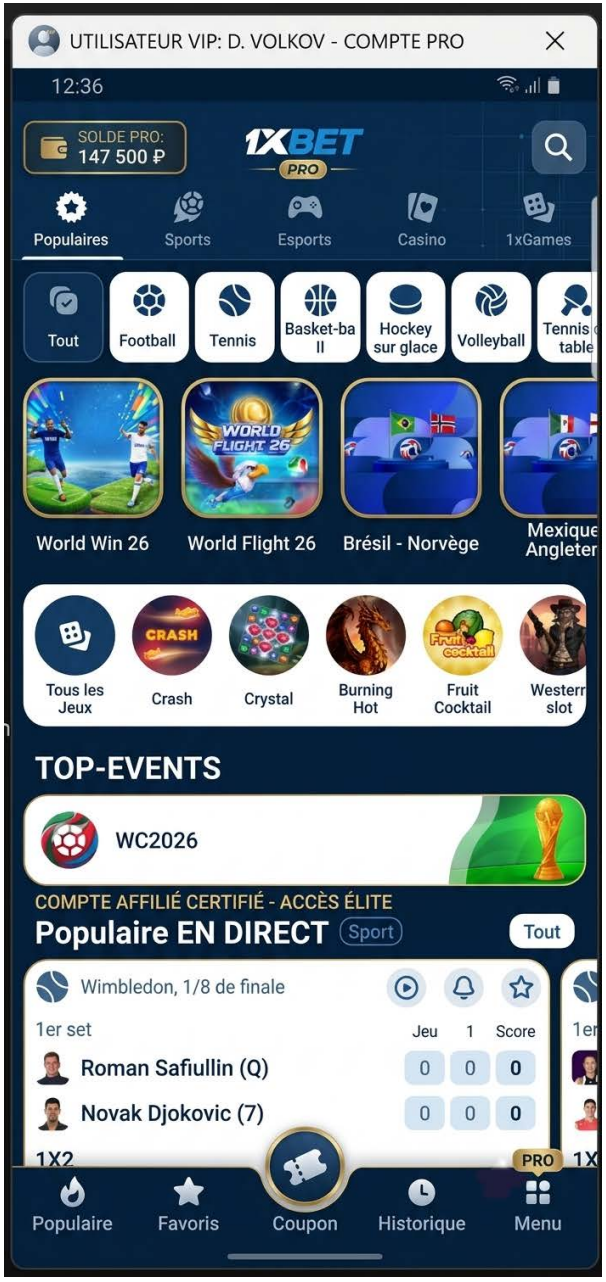
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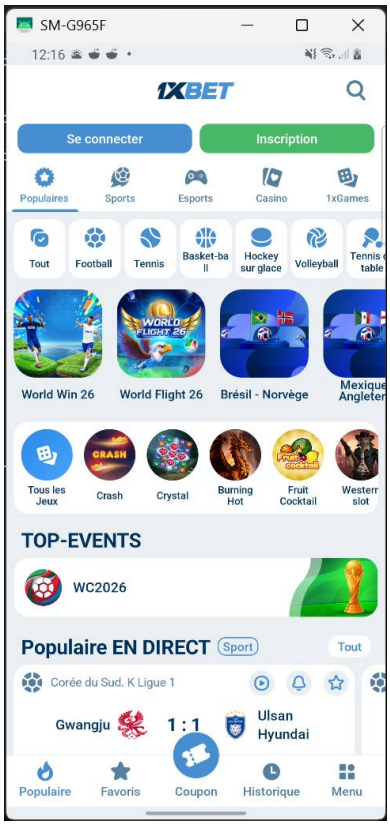
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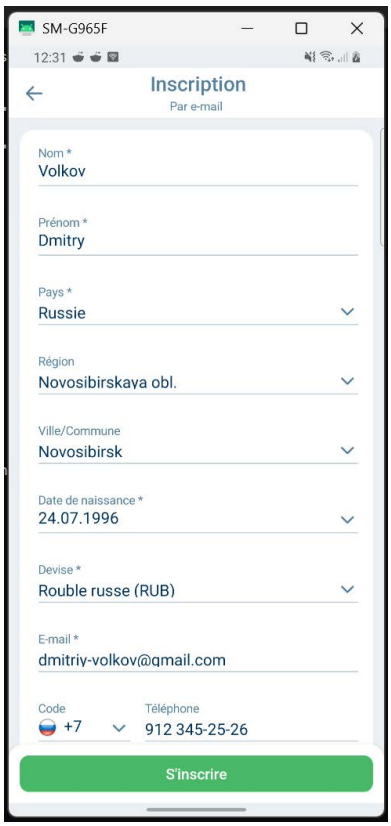
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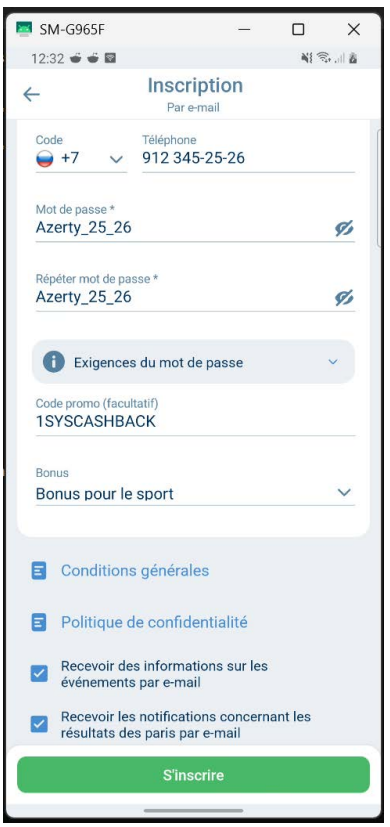
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1. Ask your servant to buy some postage stamps.
2. Ask your uncle to lend you his umbrella.
3. Ask your little brother to lend you his bicycle.
4. Ask your father to post a letter.
5. Ask your mother to buy something from the market.

VI. GRAMMAR AND USAGE

Framing questions-1

a. Study these sentences:

(A) You can weigh these letters.
(B) Can you weigh these letters?

Sentence (A) states a fact; it is called a 'statement'. Sentence (B) asks something; it is a 'question'. Have you noticed the difference in their word-order?

	1	2			
(A)	You	can	. . .	.	(statement)
	2	1			
(B)	Can	you	. . .	?	(question)

As you know, the word 'You' in sentences (A) and (B) is the subject, and the word 'can' is the verb. So, the difference in the word-order is:

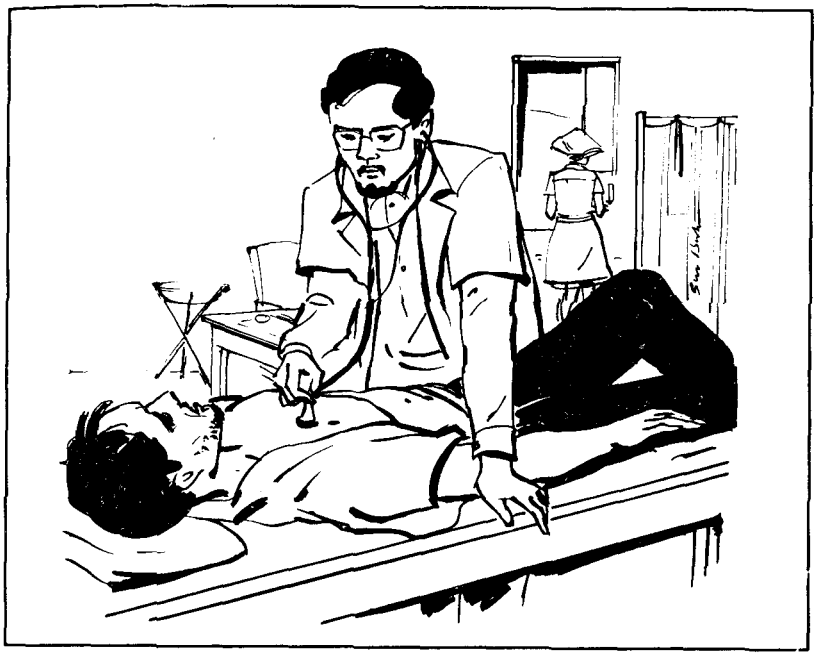
(A)	Subject		Verb	(statement)
(B)	Verb		Subject	(question)

b. Let us study a few examples of statements and questions.

1. (A) She will come back this evening.	(statement)
(B) Will she . . .?	(question)
2. (A) You are angry.	(statement)
(B) Are you . . . ?	(question)
3. (A) They have arrived.	(statement)
(B) Have they . . . ?	(question)

c. Turn the following statements into questions. Say them aloud or write them down.

1. We can start now.
2. The boys will leave soon.
3. They were late yesterday.
4. She has finished her work.
5. He is very clever.



unit two

AT THE DOCTOR'S

AT THE DOCTOR'S

PATIENT: Good evening, doctor.

DOCTOR: Good evening, sir. What's your trouble?

PATIENT: I haven't been feeling well lately.

DOCTOR: What exactly is the problem?

PATIENT: I often feel quite sick. Have had a lot of pain in the stomach for several days. I've also had severe headaches for over two days.

DOCTOR: What's your appetite like?

PATIENT: Not at all good. I don't feel like eating anything. I feel full up all the time.

DOCTOR: Have you had any fever?

PATIENT: Well, I do feel feverish all the time. I've also had a bad taste in the mouth since I've been sick.

DOCTOR: All right, let me take your temperature first. There! Give me your wrist, please. There's nothing wrong with the pulse. Now take off your pullover. And your shirt too. Loosen your clothes a little. I'll examine you, if you lie down on that couch. Do you feel any pain here?

PATIENT: Yes, some.

DOCTOR: And here?

PATIENT: Oh, that's quite painful!

DOCTOR: All right. You may get dressed now.

PATIENT: I hope there's nothing serious, doctor?

DOCTOR: No, nothing serious. I'm prescribing two kinds of tablets. Take one before meals. And the other after meals for three days. Don't eat any fried or spicy food. Drink milk and have milk foods as much as you can. And do take some rest.

PATIENT: Do I need to stay away from work, doctor?

DOCTOR: No, not at all. Just take it easy and have rest whenever you can. Come and see me if the trouble does not go quickly.

PATIENT: Thank you very much, doctor. Good-bye!
DOCTOR: Bye!

I. READING/LISTENING

Read the dialogue silently two or three times. If you are using the cassette, listen to the dialogue two or three times.

II. UNDERSTANDING THE DIALOGUE

1 Two people are talking in this conversation. Who are they?
2 Is the doctor a man or a woman?
Do we know? Is the patient a man or a woman?
3 Where does the dialogue take place?
— at the doctor's sitting-room
— at the doctor's consulting room
— in the patient's house
4 What is the patient's trouble?
5 What does the doctor give him?
6 What kind of food can the patient have?
7 What shouldn't he eat?
8 Can he go to work?

III. WORDS AND EXPRESSIONS

Do you know the meanings of these words and expressions?

lately: in the recent past
sick: not well
full up: completely full
loosen: make loose
get dressed: put on clothes
stay away: avoid
take it easy: don't work too hard

IV. SPEAKING

/eɪ/, word accent, contracted forms

1a. Play the dialogue again and listen to it. Note the way these words are said:

pain days taste take stay

Listen carefully to the vowel sound in the following words. The syllable containing this sound is printed in italics (if the word has more than one syllable).

pain	days	taste	take
stay	*late*ly	*pain*ful	a*way*

You will notice that it is the same sound as in these words:

gain gate hate wait

Say aloud the above words. The phonetic symbol generally used to indicate this vowel sound is /eɪ/.

b. Practise this sound with the help of the following words. The syllable containing this sound is printed in italics (if the word has more than one syllable).

case	*ca*ter	conver*sa*tion	gay	great
may	nar*rate*	*na*tion	*na*tive	pronunci*a*tion
raid	rain	range	same	save

2. Listen to the dialogue again. Note carefully the pronunciations of these words:

exactly	problem	examine	headache
appetite	temperature	prescribe	trouble

Each of these words has more than one syllable (or part). One of the syllables in each word is *accented,* that is, emphasized or made prominent. You must have noted that these words are said like this:

ɪg'zæktlɪ	'problem	**ɪg'zæmɪn**	'headache
appetite	'temperature	pres'cribe	'trouble

The vertical mark or stroke placed before a syllable means that the following syllable is accented.

3 OPTIONAL

Attempt this section if you are interested in the finer details of pronunciation.

a. Note the pronunciations, written in phonetic symbols, of the following words.

exactly	ɪg'zæktlɪ
headache	'hedeɪk
temperature	'temprɪtʃə

b. Write down the pronunciations of the remaining five words given in Section 2 above in phonetic symbols and say them correctly. For help, you may consult 'Signs and Symbols' given at the beginning of this book.

4a. Listen again to the dialogue. Pay special attention to the pronunciations of the following contracted forms. Their full forms are given in brackets.

I've	(I have)
haven't	(have not)
what's	(what is)
that's	(that is)
there's	(there is)

Their pronunciations, written in phonetic symbols (see 'Signs and Symbols' at the beginning of this book), are:

aɪv
'hævnt
wɒts
ðæts
ðəz

4b. Now note the pronunciations of the following contracted forms and practise saying them correctly.

Full form	*Contracted form*	*Pronunciation*
they have	they've	ðeɪv
we have	we've	wi:v
you have	you've	ju:v
has not	hasn't	'hæznt
had not	hadn't	'hædnt

V. COMMUNICATING

Greeting and leave-taking

1. At the beginning of the dialogue, the patient and the doctor meet. What do they say to each other?

PATIENT: Good evening, doctor.
DOCTOR: Good evening, sir.

At the end of the dialogue, the patient leaves the doctor after the consultation. What do they say to each other?

PATIENT: Good-bye!
DOCTOR: Bye!

2. When two people meet, they greet each other. They tell each other that they are happy to see each other. In our own language, we use 'namaste' (or a word which means the same). In English, the most common way of greeting is:

Good morning/afternoon/evening

People say 'Good morning' in the morning. It is used before noon, before lunch time. 'Good afternoon' is used after midday, and after lunch, until about 4 o'clock in the afternoon. After that, people greet each other, saying 'Good evening', until bed-time.

'Good morning/afternoon/evening' are formal ways of greeting. They are used between strangers, or by people who meet in official or business situations—like the patient and the doctor in our dialogue. When relatives or friends meet, they use more informal ways of greeting. Some examples are given below:

Hi (pronounced 'high'): This is a very informal way of greeting, used between close friends or relatives.

Hullo (in writing, two more spellings are used: *Hello* and *Hallo*): This form of greeting is used between friends and relatives. It is also used for starting a conversation on the telephone, or to answer a telephone call.

Morning/Afternoon/Evening: These are shortened forms of 'Good morning/afternoon/evening.' They are used as informal greetings.

3. When people take leave of each other, they usually say 'Goodbye!' This is rather formal. Between friends, the common way of leave-taking is 'Bye' and 'Bye-bye!' They may also use 'See you!' or 'Be seeing you!'. Some people say 'Cheerio!' or 'Ta-ta!' when they take leave. But these are *very* informal expressions.

'Good night!' is used when leaving someone at night, especially before going to bed.

4. What will you say in the following situations?

a You meet a friend of your own age in a bus.
b You meet the senior manager of the office where you work as a clerk.
c You take leave of your friend's three-year old daughter.
d You meet your best friend at the cinema.
e You take leave of the members of an interviewing committee, after your interview is over.

VI. GRAMMAR AND USAGE

Forming negatives

1. Listen to the patient talking to the doctor. He's saying:
I haven't been feeling well lately.
I don't feel like eating anything.

In these sentences, the patient is talking about something that is NOT happening. Such sentences are called 'negative' sentences. If the person had been well, he would have said:

I have been feeling well.

This sentence is called a 'positive' sentence.

Let us now compare the two types of sentences:

(A) I have been feeling well. (positive)
(B) I haven't been feeling well. (negative)

You will notice that the negative has been formed by adding 'n't' to the verb 'have'. As you know, 'n't' is the short form of 'not'.

2. Let us look at a few more examples of negative sentences.

(1) (A) We are ready. (positive)
(B) We are not/aren't ready (negative)
(2) (A) They will call us back. (positive)
(B) They will not/won't call us back. (negative)
(3) (A) This can be done easily. (positive)
(B) This cannot/can't be done easily. (negative)

3. Turn the following sentences into the negative.

1 The man is very clever.
2 They were helpful.
3 We can start working.
4 That will be difficult.
5 I have seen her recently.

unit three

BUYING A SHIRT

BUYING A SHIRT

SHOP ASSISTANT: Good afternoon, madam. What can I do for you?
CUSTOMER: Good afternoon, I'd like to look at some shirts.
SHOP ASSISTANT: Cottons or synthetics, madam?
CUSTOMER: Terycots, if you have some.
SHOP ASSISTANT: Sure, madam. Over here, if you don't mind. We have an excellent range of shirts in terycot. These striped ones are new arrivals.
CUSTOMER: I rather fancy those blue ones with red stripes.
SHOP ASSISTANT: Well, they're men's shirts. But nowadays . . .
CUSTOMER: Could you take them out, please?
SHOP ASSISTANT: What's the collar-size, madam?
CUSTOMER: Fifteen.
SHOP ASSISTANT: Fifteen? Are you sure, madam?
CUSTOMER: Yes. I'm sure.
SHOP ASSISTANT: Here you are, madam.
CUSTOMER: How much is it?
SHOP ASSISTANT: That's two hundred and nineteen rupees ninety-five paise. Plus taxes. Would you like to try it on?
CUSTOMER: Try it on? No. Could you gift-wrap it? You see, it's a gift to my husband on his birthday!
SHOP ASSISTANT: I see! (Later) Here it is! I've stuck on it a little card saying 'Happy Birthday!'
CUSTOMER: That's very kind of you, young man. Bye!
SHOP ASSISTANT: Good-bye, madam. Call again.

I. READING/LISTENING

Read the dialogue silently two or three times. If you are using the cassette, listen to the dialogue carefully two or three times.

II. UNDERSTANDING THE DIALOGUE

1 Who are the two people taking part in the dialogue?
2 Is the customer a man or a woman?
Is the shop assistant a man or a woman?
3 Where does the dialogue take place?
— at a tailor's shop
— at a readymade garments shop
— at a general store
4 What time of the day is it?
— morning
— afternoon
— evening
5 What does the woman want to buy?
Who is it for?
6 Is the shop assistant helpful?
Is the customer happy?

III. WORDS AND EXPRESSIONS

Do you know the meanings of these words and expressions?

range: variety
striped: having long, narrow bands on a surface different in colour
fancy: like
here you are: this is what you wanted
gift-wrap: pack (something) like a gift
stick: fasten with paste
call (again): visit

IV. SPEAKING

/ɜ:/, word accent, contracted forms

1a. Play the dialogue again and listen to it. Note the way these words are said:

shirts birthday

Now listen carefully to the vowel sound in the same words (given below). Note the vowel sound only in the first syllable of the second word.

shirts *birth*day

You will notice that it is the same vowel sound as in these words:

curd earth hurt worth

Say aloud the above words. The phonetic symbol generally used to indicate this vowel sound is /ɜ:/.

b. You must also have noticed that the letter *r* in all the above words is silent.

c. Practise the sound /ɜ:/ with the help of the following words. The syllable containing the sound is put in italics (if the word has more than one syllable).

bird	burn	church	churn	curl
*ear*ly	hurl	whirl	word	world

2. Listen to the dialogue again. Note carefully the pronunciations of these words:

afternoon	synthetics	excellent	arrivals
nowadays	fifteen	birthday	husband

You must have noted that these words are said like this:

after'noon	syn'thetics	'excellent	ar'rivals
'nowadays	fif'teen	'birthday	'husband

3. OPTIONAL

Attempt this section if you are interested in the finer details of pronunciation.

a. Note the pronunciations, written in phonetic symbols, of the following words.

synthetics	sɪn'θetɪks
excellent	'eksələnt
nowadays	'naʊdeɪz
husband	'hʌzbənd

b. Now write down the pronunciations of the remaining four words in 2 above in phonetic symbols. For help, you must consult 'Signs and Symbols' given at the beginning of this book.

4a. Listen once again to the dialogue. Pay special attention to the pronunciations of the following contracted forms. Their full forms are given in brackets.

I'm	(I am)
they're	(they are)
don't	(do not)

Their pronunciations, given in phonetic symbols, are:

aɪm
ðeɪə
dəʊnt

b. Now note the pronunciations of the following contracted forms and practise saying them correctly.

Full form	*Contracted form*	*Pronunciation*
you are	you're	jʊə
we are	we're	wɪə
does not	doesn't	'dʌznt
did not	didn't	'dɪdnt

V. COMMUNICATING

Expressing gratitude

1. The lady who bought a shirt for her husband was pleased with the shop assistant. She said:

That's very kind of you, young man.

She was thanking the young man; she was expressing her gratitude

to him. But she was rather formal in doing so. She could have just said: Thank you!

2. **'Thank you!' is the most common way to tell someone that you are grateful to the person. Some other ways are given below:**

a Thanks / Thanks a lot / Many thanks:

These are informal and can be used between friends.

b Thank you / Thank you very much:

These can be used in most situations. They are neither very informal nor very formal.

c That is / was (very) kind / good / nice of you:

These expressions are rather formal. They can be used to thank strangers, and people who have helped you in an official capacity.

d I am (really very) grateful / obliged to you:

This is a very formal way of thanking people. It is used mostly in writing.

3. How do people accept thanks? Between close friends there is no need to say anything at all! But when you really want to say something, you can use one of the following expressions:

a That's all right.

This is an informal way of accepting thanks.

b Not at all. / It's a pleasure.

These expressions can be used in most situations.

c Don't mention it. / You're welcome.

These are slightly formal expressions.

4. Imagine that you are in the following situations. What will you say to thank, or to accept thanks?

a An elderly neighbour of yours gives you a lift in his car.
b An uncle sends you an expensive gift on your birthday. You are writing a letter thanking him.
c A stranger lends you his pen at the post office.
d A colleague at the office returns the money he borrowed from you, and thanks you.
e You are ill, and your best friend brings some fruit and flowers to you.

VI. GRAMMAR AND USAGE

Framing questions-2

1. Study the following questions.

What can I do for you?
What's the collar-size, madam?
How much is it?

Do you remember the questions we framed in Unit 1?
They were:

Can we start now?
Will the boys leave soon? etc.

Compare the two types.

(A) What can I do for you?
(B) Can I help you?

Question (A) starts with the word 'What'. Question (B) does not use any such word.

2. Let us look at a few more questions of the (A) type.

Where are you going?
When are you leaving?
How far is the place?
Which is faster, the train or the bus?
Who is your companion?

Have you noticed the following?

(1) All these questions begin with words like *Where*, *When*, etc.

(2) As we have seen in Unit 1, the word-order of the statement is:

You are leaving this morning. (statement)
subject. verb

In the question, the word-order is reversed. A part of the verb comes before the subject.

When *are you* leaving? (question)
verb . subject

(3) But, in questions beginning with *who* and *which*, the word-order is *not* changed. *Who* or *Which* just takes the place of the subject.

Roshan is my companion. (statement)
subject . verb

Who is your companion? (question)
subject· verb

3. Ask the questions that will get you the following answers. Begin the question with the words given in brackets.

1. We can start at 10 o'clock. (What time?)
2. We can stay at the Taj. (Where?)
3. My uncle will give us the money. (Who?)
4. It will cost us a fortune! (How much?)
5. We are going by train. (How?)

unit four

AT THE MARKET

AT THE MARKET

JANAKI: (to her husband Surendra). Why don't we come to the market more often?

SURENDRA: I don't find it a very enjoyable place.

JANAKI: But I do. I want to come here every day.

SURENDRA: Come here every day, then. Who stops you? You have nothing better to do . . .

JANAKI: Now, don't shout, dear. I didn't say I *will* come here every day; I said I *want* to come here.

SURENDRA: Let's not argue any more. Let's quickly do the shopping and go home. The children must be getting impatient.

JANAKI: OK, here's the shopping list. We'll first buy toiletries and groceries and then go to the vegetable stall.

SURENDRA: That's right. Let's go to the department store next door.

SHOP ASSISTANT: What can I do for you, madam?

JANAKI: We're new to this store and we don't know where things are. Can you tell us where the groceries are? And the toiletries?

SHOP ASSISTANT: For the groceries turn right, madam, and then walk straight on until you come to the end of the corridor. And for the toiletries, just turn left and you walk right into them.

JANAKI: Thanks.

SURENDRA: I want these 15 items. Please make me the bill quickly.

COUNTER CLERK: I'll take only a minute, sir. Here's the bill.

JANAKI: Most of the vegetables I wanted to buy are stale. Some of them are even rotten. You should've thrown them away.

COUNTER CLERK: Sorry, madam. In fact, yesterday the wholesale market was closed, and so we couldn't bring in fresh supplies.

JANAKI: But that doesn't mean you should sell rotten vegetables.

COUNTER CLERK: Sorry, madam.

JANAKI: I won't come to this place again.
SURENDRA: Not until next week! Bye!

I. READING/LISTENING

Read the dialogue silently two or three times. If you are using the cassette, listen to the dialogue two or three times.

II. UNDERSTANDING THE CONVERSATION

1 Four people are taking part in this conversation. Who are they?
2 Where does the conversation take place? The second half of the conversation takes place in one part of the market. Where does it take place?
3 What does Janaki want to buy at the department store?
4 Has Janaki been to this department store before?
5 Does Janaki like the vegetables in the department store? Why doesn't she?

III. WORDS AND EXPRESSIONS

Do you know the meanings of these words and expressions?

argue: quarrel
impatient: unable to wait
toiletries: articles used in dressing, such as a hair-brush, comb, hand-mirror, talcum powder, etc
groceries: food articles and general small household requirements
department store: a large shop, divided into departments. Each department sells a different kind of goods.
stale: not fresh

IV. SPEAKING

/ɔ:/, *word accent, contracted forms*

1a. Play the conversation again and listen to it.

Note the way these words are said:

more	door	stall	store	walk

Listen carefully to the vowel sound in the words:

more	door	stall	store	walk

You will notice that it is the same sound as the vowel sound in the following words.

all	ball	call	hall

Say aloud the above words. The phonetic symbol generally used to indicate this vowel sound is /ɔ:/.

b. Practise this sound with the help of the following words. The syllable containing the sound is put in italics, that is, in a slanting type (if the word has more than one syllable).

corri*dor*	*daugh*ter	law	small
sore	tall	wall	*wa*ter

c. You must also have noticed that the letter *r* is silent in all the above words.

2. Listen to the conversation. Note carefully the pronunciations of these words:

market	enjoyable	impatient	groceries
vegetable	corridor	wholesale	yesterday

Each of these words has more than one syllable. One of the syllables in each word is *accented*, that is, emphasized or made prominent. You must have noted that these words are said like this:

'market	en'joyable	im'patient	'groceries
'vegetable	'corridor	'wholesale	'yesterday

The vertical mark or stroke indicates that the following syllable is accented.

3. OPTIONAL

Attempt this section if you are interested in the finer details of pronunciation.

a. Note the pronunciations, given in phonetic symbols, of the following words.

enjoyable	ɪn'dʒɔɪəbl
groceries	'grəʊsərɪz
vegetable	'vedʒɪtəbl
corridor	'kɒrɪdɔ:

b. Now write down the pronunciations of the remaining four words in 2 in phonetic symbols. For help, you may consult 'Signs and Symbols' given at the beginning of this book.

4a. Listen once again to the conversation. Pay special attention to the pronunciations of the following contracted forms. Their full forms are given in brackets.

didn't	(did not)
let's	(let us)
we'll	(we will)
I'll	(I will)

Their pronunciations, written in phonetic symbols, are:

'dɪdnt
lets
wi:l
aɪl

b. Now note the pronunciations of the following contracted forms and practise saying them correctly.

Full form	*Contracted form*	*Pronunciation*
they will	they'll	ðeɪl
you will	you'll	ju:l
she will	she'll	ʃi:l
he will	he'll	hi:l

V. COMMUNICATING

Apologizing

1. At the market Janaki complained about the rotten vegetables. The clerk at the counter apologized. She said:

Sorry, madam.

2. When we have caused trouble to someone, we want to apologize to the person. The most common way of doing this is to say:

I'm sorry.

Let us study a few expressions that can be used for apologizing.

a Sorry:
This is very informal, and is used to apologize for small things.

b I'm sorry:
This expression can be used in most situations.

c I'm/really/very/so very/ever so/sorry:
These expressions show the intensity of your apology.

d I just don't know what to say.
I can't tell you how sorry I am.
These are rather formal expressions of apology.

3. What does one do when someone apologizes to him? Normally, he accepts the apology and tells the person not to feel sorry about what (s)he has done. The following expressions are used to accept an apology.

Don't worry.
Not to worry.
Don't worry about it.
That's all right.
Forget it!

4. What do you say in the following situations, in order to apologize or to accept an apology?

a You borrowed a friend's radio, but dropped it and it is badly damaged.
b Your brother lost your pen, and says he is sorry.
c You have lost the book you borrowed from the local library. You are writing a letter of apology to the librarian.
d You knocked down an elderly lady, while your were riding a bicycle on a busy road.
e A fellow passenger stepped on your toe in the bus and apologized to you.

VI. GRAMMAR AND USAGE

Using *do*, *does*, and *did*

1. Study the following sentences. They are spoken by Janaki and Surendra in the market.

I don't find it a very enjoyable place.
I didn't say I *will* come here every day.
But that doesn't mean you should sell rotten vegetables.

All the sentences above are 'negative' sentences.

2. In Unit 2 (At the Doctor's), we discussed one way of forming negatives. The examples were:

I haven't been feeling well lately.
We aren't ready.
They won't call us back.
This can't be done easily.

In these examples, we added *not* (*n't*) directly to the verbs.

Positive	*Negative*
I have . . .	I have not (haven't) . . .
We are . . .	We are not (aren't) . . .
They will . . .	They will not (won't) . . .
This can . . .	This cannot (can't) . . .

We can add *not* (*n't*) directly to the verb, if the verb is one of the following.

am	have	do	shall	can	must
is	has	does	will	could	ought
are	had	did	should	may	need
was			would	might	dare
were					used (to)

These verbs are called 'helping verbs'.

3. But look at the following sentences.

I find it a very enjoyable place.
I said I would come here every day.
But that means you should . . . .

The verbs in these sentences are: *find, said* and *means*. Look at the list of 'helping verbs' in the box above. Are these verbs 'helping verbs'? No, they are not. So, we cannot add *not* (*n't*) directly to the verbs. What do we do, then, to form negatives?

Positive	*Negative*
I find . . .	I do not (don't) find . . .
. . . that means . . .	. . . that does not (doesn't) mean . . .
I said . . .	I did not (didn't) say . . .

We have used *do*, *does* and *did*, and added *not* to them. Study a few more examples:

a. We know the answer. (positive)
We *do* not (don't) know the answer. (negative)
b. She knows how to swim. (positive)
She *does* not (doesn't) know how to swim. (negative)
c. You tried very hard. (positive)
You *did* not (didn't) try very hard. (negative)

4. Turn the following sentences into the negative.

1 I like the rainy season.
2 He works in a factory.
3 We came back early last night.
4 I walked in the rain.
5 She wears jeans.

unit five

IN THE LIBRARY

IN THE LIBRARY

STUDENT: I want to return these four books.

COUNTER CLERK: But two of these were due on Monday. You're late by three days. I'm afraid you'll have to pay the fine.

STUDENT: Oh yes, I know that. But . . . I was sick and have not been able to come to college these four days. You condone the delay under special circumstances, don't you? And my sickness is a special circumstance, isn't it?

COUNTER CLERK: Yes, it is. But you should talk to the librarian. My duty is just to charge the fine if it is due according to the rules.

STUDENT: Very well, I'll see the librarian. Meanwhile, please issue me with these two books. Oh, wait a minute. I want another book too. Let me go to the racks and find out that one also.

COUNTER CLERK: OK, I'll wait and lend you all the three together.

STUDENT (later): Here's the book I wanted. Now please issue them.

COUNTER CLERK: Would you sign here, please? And here also?

STUDENT: Oh, I want to point out something. In this book, one page is missing. It's page 231. You can have a look.

COUNTER CLERK: My,* somebody has torn it away! How callous! . . . I must stamp page 230 to indicate that page 231 has been torn out.

STUDENT: Is this necessary?

COUNTER CLERK: Yes, very necessary. Otherwise this may be blamed on you, or the next borrower after you.

STUDENT: Thanks very much.

COUNTER CLERK: That's all right.

---

*My! This expression shows surprise. The clerk is saying: "I'm surprised . . . "

I. READING/LISTENING

Read the dialogue silently two or three times. If you are using the cassette, listen to the dialogue two or three times.

II. UNDERSTANDING THE DIALOGUE

1 Two people are talking to each other in the library. Who are they?
2 The student has to pay a fine. Why?
3 The student is late in returning two books. What is the reason?
4 How many books does the student borrow?
5 Do you think the counter clerk is being difficult? Or is he only following the rules? Do you like him?

III. WORDS AND EXPRESSIONS

Do you know the meanings of the following words and expressions?

counter clerk: a library assistant who issues books
condone: treat something as not wrong; overlook
circumstances: conditions
rack: shelf
callous: heartless, unfeeling
indicate: show

IV. SPEAKING

/aɪ/, *word accent, contracted forms*

1a. Play the dialogue again and listen to it. Note the way these words are said:

fine right find sign my

Listen carefully to the vowel sound in the words:

fine right find sign my

You will notice that it is the same vowel sound as in these words:

fight guide kite life might

Say aloud the above words. The phonetic symbol generally used to represent this vowel sound is / aɪ /.

b. Practise this sound with the help of the following words. The syllable containing the sound is printed in italics (if the word has more than one syllable).

bright	buy	cry	dec*ide*	high	lie
*light*er	prize	*ri*der	surp*rise*	time	why

2. Listen to the dialogue again. Note carefully the pronunciations of these words:

library	return	afraid	circumstances
librarian	another	meanwhile	necessary
otherwise			

Each of these words has more than one syllable. One of the syllables in each word is accented, that is, emphasised or made prominent. You must have noted that these words are said like this:

'library	re'turn	a'fraid	'circumstances
li'brarian	a'nother	'meanwhile	'necessary
'otherwise			

The vertical mark or stroke placed over each word means that the following syllable is accented.

3. OPTIONAL

Attempt this section if you are interested in the finer details of pronunciation.

a. Note the pronunciations, written in phonetic symbols, of the following words.

library	'laɪbrərɪ
circumstances	'sɜːkəmstənsɪz

necessary	'nesəsərɪ
meanwhile	'mi:nwaɪl

b. Now write down the pronunciations of the remaining words in Section 2 in phonetic symbols and say them correctly. For help, you may consult your dictionary, and 'Signs and Symbols' given at the beginning of this book.

4a. Listen once again to the dialogue. Pay special attention to the pronunciations of the following expressions.

oh	əʊ
OK	əʊ'keɪ

Note that the letter *h* is silent in the word *oh*.

b. You have learnt the pronunciations of the following contracted forms in Units 1–4. Say them aloud as many times as you can. Their full forms are given in brackets.

you're	(you are)
I'm	(I am)
it's	(it is)
that's	(that is)
you'll	(you will)
I'll	(I will)
don't	(do not)
isn't	(is not)

V. COMMUNICATING

Expressing necessity/obligation

1. The student returned the books to the library three days late. The counter clerk told him:

You'll have to pay the fine.
You should talk to the librarian.
I must stamp page 230.

The counter clerk is telling the student that it is necessary for her

to pay the fine, and see the librarian. He is also saying that it is his duty to stamp page 230.

Words like *have to, should* and *must* express necessity and obligation. Other expressions used for the purpose are: *have got to, ought to,* and *need to.*

2. Let us study the different ways used to express obligation and necessity.

a You'*ve got to* be careful while driving along a busy road.
This means: It's necessary for you to be careful . . . *Have got to* is an informal way of showing necessity/obligation.

b I *have to* finish the work by eleven.
This means: It's necessary for me to . . . I'm obliged to . . .

c We *must* leave immediately.
We *must* get up early tomorrow.
Must shows necessity/obligation in the present and in the future. For necessity/obligation in the past, *had to* is used.

We *had to* start early yesterday.

d We *needn't* pay; the book is given free to all students.
Needn't means: it is not necessary.
You *mustn't* smoke in the cinema.
Mustn't means: you're not allowed to/you're prohibited from.

e You *must* type this letter immediately.
(These are my orders.)
You *ought to* look after your old parents.
(It is your duty.)
You *should* take less sugar.
(That's the proper thing for you to do.)

Must, ought to and *should* express necessity/obligation. There are some differences in their use, as you will have noticed in the above examples.

3. What will you say in the following situations? (Use: *must, should, ought to, need, have to, have got to.*)

a It is necessary for him to save enough money for building a house.
b I want to catch the next bus. So it is necessary for me to leave soon.
c It's a theft. You're obliged to report it to the police.
d You are not allowed to take dogs inside the bus.
e Don't pay now. You can pay when the postman delivers the parcel.

VI. GRAMMAR AND USAGE

Using helping verbs

1. In the library, the counter clerk says the following sentences.

You're late by three days.
You should talk to the librarian.
I must stamp page 230.
This may be blamed on you.

Suppose the clerk wants to say the opposites (negatives) of these sentences. What will he say? He will say:

You are not (aren't) late . . .
You should not (shouldn't) talk . . .
I must not (mustn't) stamp . . .
This may not be blamed on you.

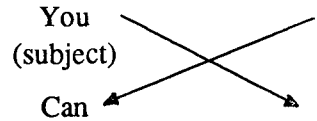
You will have noticed that the negatives have been formed by adding *not* directly to the verbs. In Unit 4 we saw that this is possible only when the verb is one of the 'helping verbs'. We listed 24 such helping verbs in that unit. (see page 32)

2. Helping verbs have many uses. One of them is in forming negatives, as we saw in (1) above, and in Unit 4. Another use of

helping verbs is in framing questions. We saw this in Unit 1. The examples were:

(1) You can weigh this letter. (statement)
Can you weigh this letter? (question)
(2) She will come back. (statement)
Will she come back? (question)

We framed the questions by simply changing the word-order.



This way of framing questions is possible only when the verb is one of the helping verbs.

3. Let us summarize:
If the verb is a helping verb, we can
(1) form the negative by adding *not* directly to the verb, and
(2) frame questions by inverting the subject-verb order.

4 Turn the following sentences into

(a) negatives, and (b) questions.

Example:

He will return the book.
(a) He won't return the book.
(b) Will he return the book?

1 They were careless.
2 We can leave early.
3 You must work hard.
4 She used to live here.
5 I would like to try.
6 She was very rude.
7 He has a lot of worries.
8 These boys may go away.
9 That is very difficult.
10 You should leave soon.

unit six

AT THE TAILOR'S

AT THE TAILOR'S

TAILOR: What can I do for you, sir?
CUSTOMER: I want a woollen suit made.
TAILOR: Would you like to buy the cloth from us, sir?
CUSTOMER: No. I've brought the suit-length with me. Here it is.
TAILOR: All right. May I take your measurements, sir?
CUSTOMER: Yes. I'd like a tight-fitting suit.
TAILOR: Right, sir.
CUSTOMER: Now, how long will it take you to get the suit ready?
TAILOR: About three weeks, I think. It takes longer at this time of the year because of the holiday rush, you know.
CUSTOMER: That'll be all right. But I'd like to have it before the end of the month.
TAILOR: All right, sir. Would you prefer one inside pocket in the jacket, or two?
CUSTOMER: I want three. Two on the left and one on the right.
TAILOR: And would you also like a hip-pocket in your trousers, sir?
CUSTOMER: No, not really. But I prefer a ticket pocket.
TAILOR: Very well, sir. Will you call in for a fitting next Tuesday?
CUSTOMER: I'd rather come on Wednesday. Oh dear! I haven't asked you about your charges at all.
TAILOR: Don't worry, sir. Our prices are competitive, and here's the price list, sir.
CUSTOMER: Seven hundred seventy-seven rupees for making a suit! I think I'll go elsewhere.
TAILOR: I'll recommend FITWELL across the street, sir. Goodbye, sir!

I. READING/LISTENING

Read the dialogue silently two or three times. If you are using the cassette, listen to the dialogue two or three times.

II. UNDERSTANDING THE DIALOGUE

1 Where is the dialogue taking place?
2 Who are taking part in the dialogue?
3 Is the customer a man or a woman?
4 What is the customer asking the tailor to do?
5 When can the suit be ready?
6 At the end of the dialogue, what does the customer decide to do? Why?

III. WORDS AND EXPRESSIONS

Do you know the meanings of these words and expressions?

suit-length: enough cloth for a suit
measurements: length, breadth, height, etc
jacket: short, sleeved coat
for a fitting: for trying (a garment) on to see if it fits
competitive: (prices) as low as in any other shop

IV. SPEAKING

/w/, *word accent, contracted forms*

1a. Play the dialogue again and listen to it. Note the way these words are said:

what want would will worry

Listen carefully to the first consonant sound (spelt with the letter *w*) in the words:

what want would will worry

You will notice that it is the same consonant sound as the first sound in these words:

water well when while work

You must also have noted that the sound is said with the partially rounded lips.

Say aloud the above words. The phonetic symbol generally used to represent the consonant is /w/.

b. Practise the /w/ sound with the help of the following words. Take care to round your lips while saying the sound.

warm watch wonder woollen worthy

2. Listen to the dialogue again. Note carefully the pronunciations of these words:

measurements	trousers	remember
competitive	elsewhere	certainly

You must have noted that these words are said like this:

'measurements	'trousers	re'member
com'petitive	'elsewhere	'certainly

3. OPTIONAL

a. Note the pronunciations, written in phonetic symbols, of the following words.

remember	rɪ'membə
competitive	kəm'petətɪv
certainly	'sɜ:tnlɪ

b. Now write down the pronunciations of the remaining three words in Section 2 in phonetic symbols and say them correctly. For help, you must consult your dictionary, and 'Signs and Symbols' given at the beginning of this book.

4a. Listen once again to the dialogue. Pay special attention to the pronunciations of the following words. They all occur in the first two lines of the dialogue.

can for you a

You will notice that these words are pronounced like this:

can	kən
for	fə

you	jʊ
a	ə

These pronunciations are called 'weak', or shortened, pronunciations, and are the normal pronunciations of the above words.

b. Listen to the pronunciations of the following contracted forms and practise saying them correctly.

Full form	*Contracted form*	*Pronunciation*
that will	that'll	ðætl
have not	haven't	'hævnt
do not	don't	dəʊnt
I will	I'll	aɪl

V. COMMUNICATING

Stating preferences

1. In the dialogue, the tailor asks the customer:

Would you like to buy the cloth from us, sir?
Would you prefer one inside pocket in the jacket or two?
Would you like a hip-pocket . . . ?

He is asking the customer about his likes and preferences. The customer states his preferences, saying:

No.
I'd like a tight-fitting suit.
No, not really.
I prefer a ticket pocket.
I'd rather come on Wednesday.

2. These are some of the ways in which people ask about and state preferences. There are a few other ways, too. Let us list all of them together.

a. Do you like coffee?
No, I don't./No, I don't like coffee.

b Would you like some coffee?
No, thank you.

c What about a cup of tea?
Yes, please.

d Would you/Do you like coffee?
Or would you/do you prefer tea?
I'd prefer tea.

e Which do you prefer, coffee or tea?
I prefer tea./I'd rather have tea.

3. How would you state your preferences in the following situations?

a Which do you prefer, a train journey or a bus journey?
b What about going for a long walk? Or would you rather watch TV ?
c Would you like to see a horror film?
d Do you like Hindustani classical music?
e Do you like your job? Or would you prefer a new one?

VI. GRAMMAR AND USAGE

Using the present continuous tense-1

1. Read the following sentences.

A fat man is talking to the tailor.
What are they talking about?
They are discussing stitching charges.
The man is saying, "I am going to FITWELL across the street!"

These sentences talk about what is happening *now*. What are the verbs in the sentences? They are:

is talking	are talking	am going
is saying	are discussing	

These verbs are in the 'present continuous tense'. Study the verbs above. How are they formed?

[am is are]	+	[go say talk]	+	–ing

2. What have we learnt about the present continuous tense?

a. The present continuous tense is used to talk about actions taking place now.
b. The present continuous tense is formed like this:
am/is/are + verb + –ing

Imagine that the following actions are taking place *now*. Describe them, using the present continuous tense.

Example:
the boys – play – football

The boys are playing football.

1 the girls – sing – a film song
2 my father – read – the newspaper
3 my mother – watch – TV
4 my husband – do – a crossword puzzle
5 I – knit – a pullover

3. Now read the following sentences. They are spoken by the customer at the tailor's.

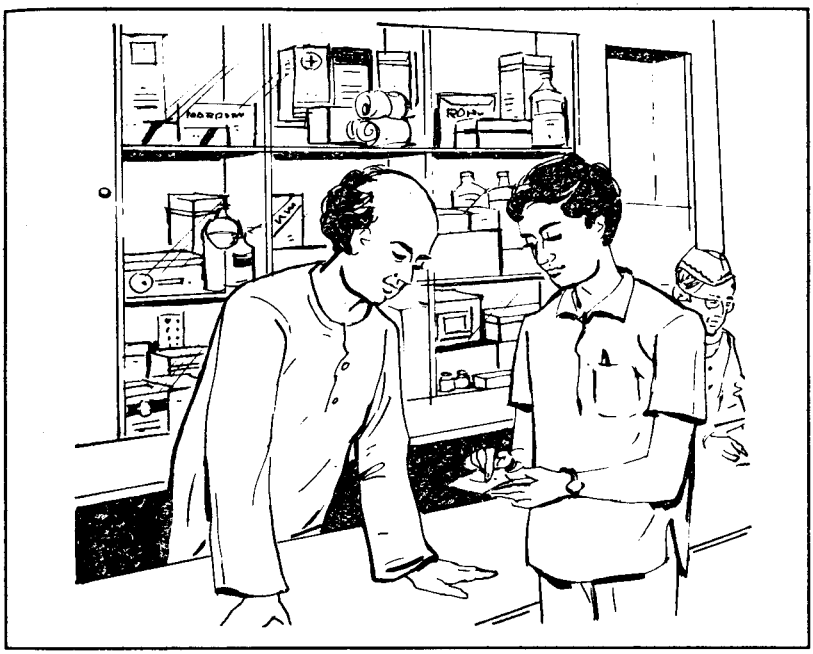
I want a woollen suit made.
I prefer a ticket pocket.
I think I'll go elsewhere.

These sentences also talk about things happening *now*. The man wants a woollen suit made, now. He thinks he'll go elsewhere, now. But the verbs in the sentences are *not* in the present continuous tense! This is because some verbs are not normally used in the present continuous tense. They are:

have (= possess, own)
be

see, hear, notice, recognize
smell, taste
believe, feel, think
know, understand
remember, recollect, forget
suppose, mean
want, wish
forgive, refuse
love, hate, (dis)like, care
seem, appear
contain, consist of
own, possess, belong to

We shall discuss these verbs again in Unit 7.



unit seven

AT THE CHEMIST'S

AT THE CHEMIST'S

CUSTOMER: Good afternoon. Can you make up this prescription?

CHEMIST: I wonder if you could come back at 3 o'clock, sir. I'll keep the whole thing ready.

CUSTOMER: I'm afraid I can't wait till three. My wife has a stomach-ache. Why don't you give me these drugs now?

CHEMIST: All right, I will. It might still take me about half an hour to make it up. You could take your seat there and wait.

CUSTOMER: I'd rather go home and come back later.

CHEMIST: As you wish. But let me first look at the whole prescription. I want to make sure that I have all the drugs. Oh, I'm sorry. This one at number three is not available. In fact, it's been out of stock in the whole market for quite some time.

CUSTOMER: Bother! What do I do now? What about giving me another drug with the same formula?

CHEMIST: Well, I do have another one. But I can't sell any drug without a doctor's prescription.

CUSTOMER: Even in an emergency?

CHEMIST: I'm sorry. Under no circumstances. But if I were you, I'd ring up the doctor and ask him about an alternative. You could use my telephone.

CUSTOMER: Yes, that's a good idea! Thank you so much. I'll call him right away.

I. READING/LISTENING

Read the dialogue silently two or three times. If you are using the cassette, listen to the dialogue two or three times.

II. UNDERSTANDING THE DIALOGUE

Read the following questions and try to answer them as briefly as you can. Read the dialogue when you are not sure of the answer.

1 Two people take part in this dialogue. Who are they?
2 Is the customer a man or a woman? Is the chemist a man or a woman?
3 Who is the prescription for? What is wrong with her?
4 The chemist hasn't got one drug in the prescription. What does the customer want him to do? What does the chemist ask the customer to do?

III. WORDS AND EXPRESSIONS

Do you know the meanings of these words and expressions?

make up: prepare
out of stock : not available
formula: **chemicals composing a medicine composition**
emergency: serious situation needing immediate attention
alternative: that may be used in place of another
call (somebody): telephone

IV. SPEAKING

/əʊ/, word accent, contracted forms

1a. Play the dialogue again and listen to it. Note the way these words are said:

whole home so

Listen carefully to the vowel sound in the words:

whole home so

You will notice that it is the same vowel sound as in these words:

go grow low no

Say aloud the above words. The phonetic symbol generally used to represent the vowel sound is /əʊ/.

b. Practise this sound with the help of the following words. The syllable containing the sound is printed in italics (if the word has more than one syllable).

boat	coat	load	*mo*tor	*mow*er
road	sew	sow	vote	

2. Listen to the dialogue again. Note carefully the pronunciations of the following words.

prescription	available	formula
emergency	telephone	alternative

You must have noted that these words are said like this:

pres'cription	a'vailable	'formula
e'mergency	'telephone	al'ternative

3. OPTIONAL

a. Note the pronunciations, written in phonetic symbols, of the following words.

available	ə'veɪləbl
emergency	ɪ'mɜːdʒənsɪ
alternative	ɔl'tɜːnətɪv

b. Now write down the pronunciations of the remaining three words in Section 2 in phonetic symbols, and say them aloud. For help, you may consult your dictionary, and 'Signs and Symbols' given at the beginning of this book.

4a. Listen again to the dialogue. Pay special attention to the pronunciations of the following contracted forms. Their full forms are given in brackets.

it's	(it has)
it's	(it is)
can't	(cannot)

Their pronunciations, written in phonetic symbols, are:

ɪts
ɪts
kɑ:nt

Note that the pronunciation of the contracted forms of both *it has* and *it is* is /ɪts/.

b. Listen once again to the dialogue and note the pronunciations of these words:

an your than

You will notice that these words are said like this:

an	ən
your	jɔ:
than	ðən

Note: Words like the above ones are called 'form' words.

c. Note the pronunciations of the following contracted forms and practise saying them correctly.

Full form	*Contracted form*	*Pronunciation*
will not	won't	wəʊnt
would not	wouldn't	'wʊdnt
could not	couldn't	'kʊdnt

V. COMMUNICATING

Making suggestions

1. The chemist knew it would take him quite some time to make up the prescription for the customer. So he said:

I wonder if you could come back at 3 o'clock, sir.

The chemist was suggesting to the customer that he could come back later. He was making the suggestion politely. Throughout the dialogue, the chemist makes polite suggestions to the customer. Here are some of them:

You could take your seat there and wait.
If I were you, I'd ring up the doctor . . .
You could use my telephone.

The customer also makes several suggestions. But they are not as polite as the chemist's:

Why don't you give me these drugs now?
What about giving me another drug . . . ?

2. There are a number of ways people use to make suggestions. Let us study some of them:

a Start now!
b Let's start now, (shall we?)
c Why don't we start now?
  What about starting now?
d If I were you, I'd start now.
e We could start now.
f You might want to start now.
g It might be a good idea to start now.
h I was wondering if you'd want to start now.

You must have noticed that the various ways of making suggestions are listed more or less in order of their degree of politeness. (a) is the least polite; it is really an order! (h) is a very polite suggestion.

3. The following suggestions are not at all polite. They are rather rude. Turn them into polite suggestions. (Use the clues given in brackets.)

a To a friend: See a doctor.
  (Why . . .)
b Salesman to a customer: Look at our new TV.
  (You could . . .)
c To an old uncle: Sell the house.
  (If I . . .)
d To a younger brother: Stop arguing.
  (Let's . . .)

e To the director of a firm: Cancel the order.
(I was wondering . . .)

VI. GRAMMAR AND USAGE

Using the present continuous tense-2

1. Listen to the chemist:

As you wish.
I want to make sure that I have all the drugs.

It is clear that the customer wishes to do something now. The chemist also wants to be sure of something *now*. The tense normally used to describe the actions happening *now* is the present continuous tense. So, the chemist should say:

As you are wishing. . . (X)
I am wanting to make sure . . . (X)

But the two sentences above are wrong. Do you know why? Could you turn back to Section VI. 3 in Unit 6? In that section, we said that some verbs are not normally used in the present continuous tense, even when they describe actions that are taking place now. Look at the list of such verbs. Do you find *wish* and *want* in that list?

2. Study the list of verbs in VI. 3 (Unit 6) again. Say whether this sentence is correct?

I am knowing his phone number.

The sentence is wrong. The verb *know* is not normally used in the present continuous tense. We cannot say:

I am knowing . . . (X)

We have to say:

I know . . . (√)

The verbs in all the sentences below are in the wrong tense. Rewrite them correctly.

1 She is having two big cars.
2 This curry is tasting delicious.
3 This book is consisting of four chapters.
4 This bicycle is belonging to my friend.
5 She is not meaning to hurt you.

3. As you know, we can use most of the English verbs in the present continuous tense, when they describe actions happening at the time of speaking. Only some verbs (such as those listed in VI. 3, Unit 6) cannot be used in the present continuous tense. So, you have to be careful.

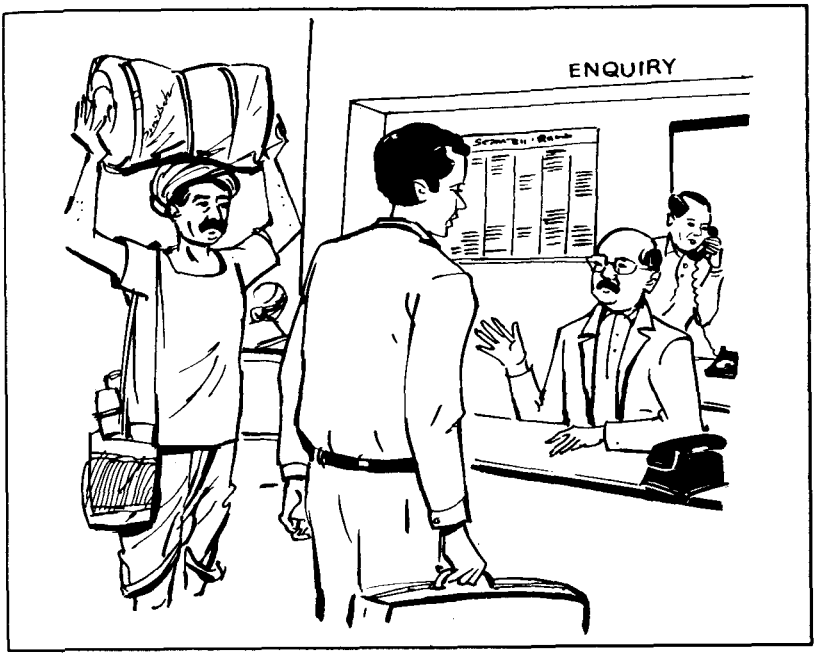
Study the sentences below:

I *am watching* this interesting football match.
I *am looking* through a pair of binoculars that *belongs* to my cousin. He *is sitting* near me, but he *doesn't seem* interested in the match.

The verbs *watch*, *look*, and *sit* are used in the present continuous tense, but the verbs *belong* and *seem* are not.

Fill in the blanks in the following sentences. Use the right tense of the verbs given in brackets.

I _____ (read) an awful book now.
It _____ (belongs) to my uncle, who _____ (love) reading crime thrillers. This book _____ (contain) seven short stories, all of them describing the murders of little boys.
I _____ (not understand) how an old man like my uncle can enjoy such rubbish!



unit eight

AT THE RAILWAY STATION

AT THE RAILWAY STATION

MOHAN: Good afternoon.

ENQUIRY CLERK: Good afternoon. What can I do for you, sir?

MOHAN: What time is the Andhra Pradesh Express expected?

ENQUIRY CLERK: The scheduled time of its arrival is 4 o'clock.

MOHAN: But it's already fifteen minutes past four and there's yet no sign of its arrival.

ENQUIRY CLERK: I'm afraid it's running late by over an hour, and we've already announced it's running late.

MOHAN: I haven't heard any such announcement. I've been at the station for over ten minutes.

ENQUIRY CLERK: Perhaps, it was made before you came. Let me check . . . It was made at 3.55, exactly 20 minutes ago.

MOHAN: Do you make only oral announcements?

ENQUIRY CLERK: No, we also write them on the noticeboard just in front of the ASM's[1] office.

MOHAN: Don't you think these announcements should be a little more frequent?

ENQUIRY CLERK: Well, I can't answer that question. For that you can speak to the ASM, if you like.

MOHAN: Very well. When exactly will the train arrive?

ENQUIRY CLERK: At 5.10. This is the position at the moment. But, it may cover some time, or it may be delayed further. We'll make another announcement as soon as we receive a message.

MOHAN: Bother![2] This will mean a lot of inconvenience to people. Have you thought of that?

ENQUIRY CLERK: I'm sorry, but I can't help it. Bear with me for some more time, please, and make yourself comfortable in the waiting room.

---

[1] ASM: Assistant Station Master

[2] *Bother* is an expression that shows irritation or slight anger.

MOHAN: All right. Thank you.

On the public-address system: Your attention, please. The Andhra Pradesh Express is running four hours late . . .

I. READING/LISTENING

Read the dialogue silently two or three times. If you are using the cassette, listen to the dialogue two or three times.

II. UNDERSTANDING THE DIALOGUE

1 At which part of the railway station does this conversation take place?
— on the platform? — at the booking counter?
— at the enquiry counter?
2 Which train is Mohan waiting for?
3 What does the enquiry clerk tell Mohan?
4 The people at the railway station make two kinds of announcements. What are they?
5 When was the last announcement made?
6 How late is the Andhra Pradesh Express?

III. WORDS AND EXPRESSIONS

Do you know the meanings of these words and expressions?

scheduled: listed according to the timetable
oral: spoken, not written
frequent: (done or happening) quite often
inconvenience: discomfort
bear with: be patient with

IV. SPEAKING

/v/, word accent, contracted forms

1a. Play the dialogue again and listen to it. Note the way these words are said:

very well

Listen carefully to the first consonant sound in the words:

*v*ery *w*ell

Listen again and compare the two consonant sounds. You will notice that the two sounds are said differently. The sound in *well* is said with partially rounded lips (see Unit 6), and the sound in *very* is said with the lower lip raised close to the upper teeth.

You must have noted that the sound in '*v*ery' is the same as the consonant sound (spelt with the letter *v*) in these words:

arrival cover receive haven't we've

Say aloud the above words. The phonetic symbol used to indicate this sound is /v/.

b. List separately the words in the dialogue containing the sounds /v/ and /w/. Listen to the dialogue again and practise the sounds.

2. Listen to the dialogue again. Note carefully the pronunciations of these words:

express scheduled announcement
noticeboard inconvenience message

You must have noticed that these words are said like this:

ex'press 'scheduled an'nouncement
'noticeboard incon'venience 'message

3. OPTIONAL

a. Note the pronunciations, written in phonetic symbols, of these words:

express ɪk'spres
scheduled 'ʃedju:ld
message 'mesɪdʒ

b. Write down the pronunciations of the remaining three words in Section 2 above in phonetic symbols, and say them aloud. For

help, you may consult your dictionary, and 'Signs and Symbols' given at the beginning of this book.

4a. Listen again to the dialogue and note the pronunciations of these words:

to the of that

You will notice that these words are said like this:

to	tə
the	ðə, ðɪ
of	əv
that	ðət

These words are called 'form words. The pronunciations given against them are their 'weak' or shortened pronunciations. Their 'strong' or full pronunciations are very uncommon.

b. You must have noted that *the* has two pronunciations: /ðə/ and /ðɪ/. /ðɪ/ is used before a vowel sound, as in *the Andhra Pradesh Express*; /ðə/ is used before a consonant sound, as in *the station.*

c. Listen once again to the dialogue. List all the contracted forms used in it, and practise saying them correctly.

V. COMMUNICATING

Asking for information-1

1. In the dialogue, 'At the Railway Station', Mohan asks the enquiry clerk a number of questions. Here are some of them:

a What time is the Andhra Pradesh Express expected?
b When exactly will the train arrive?
c Do you make only oral announcements?
d Have you thought of that?

Why is Mohan asking the poor man so many questions? Mohan wants to find out details of the train's arrival, etc. He is asking the clerk for *information.*

2. The most common means to ask for information is questions. There are several types of questions in English. Two of the common types are:

a Questions beginning with words like *what, when, where*, etc., and

b questions beginning with words like *Do, Is, Have*, etc.

Let us study the first type in some detail, in this unit. We will look at the second type in Unit 10, Section VI.

Questions beginning with Wh–:

These kind of questions seek information about

1 place
Where do you live? In Bhopal.

2 time
When/What time do you start work? About 10 in the morning.

3 manner
How do you go to work? By bus.

4 doer
Who gave you the news? My sister.

5 object
Who did you talk to? The old man.
What did you see? A big snake.

6 choice
Which shirt do you like? The blue one.

7 reason
Why are you late? Because I missed the bus.

8 distance
How far is it to the market? About a kilometre.

9 duration
How long do you work every day? About six hours.

10 number
How many brothers have you? Two.

11 quantity
How much rice do you buy every month? About 30 kilos.

12 frequency
How often do you go to the cinema? Once a week.

3. What questions will you ask to get the following items of information? (Use the clues given in brackets to frame your questions.)

a the manner in which your friend is going to his village
(How . . . ?)
b the distance to the post office
(How far . . . ?)
c the time the tailor will take to stitch your shirt
(How long . . . ?)
d the number of people who came to the wedding
(How many . . . ?)
e the reason for your aunt going to Madras
(Why . . . ?)

VI. GRAMMAR AND USAGE

Using *will* and *shall*

1. At the railway station, the enquiry clerk says:

(A) We'll make another announcement . . .

Mohan asks:

(B) When exactly will the train arrive?

He complains:

(C) This will mean a lot of inconvenience to people.

In sentences (A), (B) and (C) above, the clerk and Mohan are talking about something in the future. (The future, as you know, is the time that has not yet come, the time after now.) They use the helping verb *will* to talk about the future. The other helping verb used for talking about the future is *shall.*

(There are several ways people use to talk about the future. In this Unit, we will discuss the use of *will* and *shall.*)

2. *Shall* is used normally with the first person, that is, 'I' and 'we':

I shall be thirty on my next birthday.
We shall start early tomorrow morning.

Will is used with all the three persons, that is, I/we, you, he/she/it/ they:

I will write to you next week.
You will have a lot of work tomorrow.
The Prime Minister will tour the state next month.

But in conversation, both *will* and *shall* are used in the contracted form: *'ll*. So, the difference between *will* and *shall* is not very important.

3. The negative of *will* is formed by adding 'not' directly.

will + not = will not (contracted form *won't*)

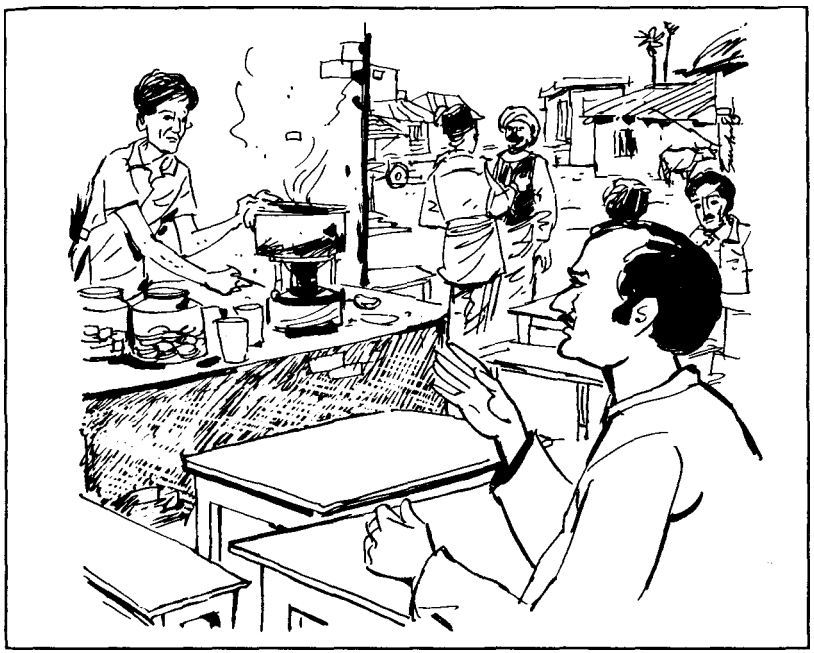
We will (we'll) leave tomorrow for Delhi. But we will not (won't) start until 7 in the evening.

To ask questions, *shall* is normally used with the first person (I/we), and *will* with the other persons (you, he/she/it/they):

Shall I tell you a secret?
Shall we start?
Will you come back soon?
Will your mother get angry?

4. Answer the following questions. Use short answers whenever possible.

1 Who'll help you, if you need a lot of money?
2 Will you get married next month?
3 What will you do this Sunday?
4 Will it rain this afternoon?
5 Where will you be at 12 o'clock tomorrow?
6 Shall I ask you a few more questions?
7 Who'll be the next Chief Minister of your state?
8 How old will you be on your next birthday?
9 Will there be a Third World War?
10 When will the next general elections take place?



unit nine

AT THE TEA STALL

AT THE TEA STALL

CUSTOMER: What's the idea? I've been waiting for half an hour now. Do you want me to wait for ever?

OWNER: I'm sorry, sir. I'll give you your tea in a few minutes.

CUSTOMER: But I can't wait any more.

OWNER: I haven't served tea to anybody who's come after you. Everybody here waits for his turn. If I served you out of turn, the other customers who came before you would complain.

CUSTOMER: All right, I'll wait for my turn, but you should work a little faster.

OWNER: Here's your tea, sir. Would you like some biscuits or some namkin[1] to go with it?

CUSTOMER: Yes, I think I need some biscuits, some good biscuits, if you have any.

OWNER: I have Eatwell Glucose and Sultana Bikis. Which would you like?

CUSTOMER: Well, give me two or three Sultanas.

OWNER: All right, sir.

CUSTOMER: God, how dirty this plate is! Look here. Its edges are broken, and it's covered with grease and ash and grime.

OWNER: I'm sorry, sir. But . . .

CUSTOMER: Take this plate away. I don't need any of your biscuits.

OWNER: May I bring you another cup of tea, sir?

CUSTOMER: Do you think I can survive this cup to order another?

OWNER : What's the matter with this tea, sir?

CUSTOMER: What's the matter? It's bad . . . It's overboiled and bitter. I wonder if you've mixed any sugar at all. I've never taken worse tea in my life.

---

[1] namkin: a kind of salty and/or spicy snack

OWNER: Nobody's ever told me anything about my plates and tea. You're the first person to make a complaint and I promise to be careful in future, sir.

CUSTOMER: I hope you'll keep your promise. How much do I pay for the tea?

OWNER: Nothing, sir. Thanks a lot for your comments. You can pay me next time.

CUSTOMER: Thanks.

I. READING/LISTENING

Read the dialogue silently two or three times. If you are using the cassette, listen to the dialogue two or three times.

II. UNDERSTANDING THE DIALOGUE

1 Where is the dialogue taking place?
2 Two people are talking. Who are they?
3 Are there other people present?
4 Is the customer in a good mood? Or is he a little angry? Why?
5 The customer is complaining about three things. One is the delay. What are the other two?

III. WORDS AND EXPRESSIONS

Do you know the meanings of these words and expressions?

grease: oily substance
grime: a coating of dirt (on something)
survive: remain alive after
comment: criticism, remark

IV. SPEAKING

/f/, *word accent, weak forms*

1a. Play the dialogue again and listen to it. Note the way these words are said:

for	after	half
	before	if
		life

Listen carefully to the consonant sound spelt with the letter *f* in the words:

for	after	half
	before	if
		life

You will notice that it is the same sound as in these words:

*f*ace	roo*f*
*ph*one	rou*gh*
*ph*oto	tou*gh*

Say aloud the above words. The phonetic symbol used to indicate the sound is /f/.

b. Compare the sound /f/ with the sound /v/ (see Unit 8) with the help of the following pairs of words. The pronunciations are given in phonetic symbols.

/f/		/v/	
fan	fæn	van	væn
fine	faɪn	vine	vaɪn
calf	kɑ:f	calve	kɑ:v
half	hɑ:f	halve	hɑ:v
leaf	li:f	leave	li:v
off	ɒf	of	ɒv

2. Listen to the dialogue again. Note carefully the pronunciations of these words:

idea	customer	biscuits
survive	overboiled	comment
complaint	promise	

You must have noted that these words are said like this:

i'dea	'customer	'biscuits
sur'vive	over'boiled	'comment
com'plaint	'promise	

3. OPTIONAL

a. Note the pronunciations, written in phonetic symbols, of these words:

idea	aɪ'dɪə
survive	sə'vaɪv
promise	'prɒmɪs

b. Write down in phonetic symbols the pronunciations of the remaining five words in Section 2, and say them aloud.

4a. Listen again to the dialogue. Note the weak pronunciations of these form words:

who for some and

You will notice that these words are said like this:

who	hʊ
for	fə
some	səm
and	ənd

b. Listen to the pronunciations of the word *the* in the entire dialogue and list /ðɪ/ and /ðə/ pronunciations separately.

V. COMMUNICATING

Complaining

1. The customer at the tea-stall seems to dislike most of the things happening there. He says:

What's the idea? Do you want me to wait for ever?
God, how dirty this plate is !

It's bad . . . It's overboiled and bitter.

The customer is complaining about the slow service, the dirty plate, and the bad tea.

2. All of us need to complain about something or other, now and then. We can make such complaints rather rudely, like the customer at the tea-stall. Or, we can complain in a polite way.

Let us look at some polite ways of introducing complaints:

a Sorry, but . . . (you're shouting at me.)

b I'm sorry to say this, but . . . (your dog was barking the whole night.)

I'm sorry to bring this up, but . . . (your son has broken my window.)

I'm sorry to have to say this, but . . . (your music is too loud.)

c I'm really sorry to trouble you, but . . . (I have to make a complaint about the watch you sold me last week.)

d I regret to bring to your notice . . . (that the typewriters manufactured by you make a lot of noise.)

You must have noticed that (a) above is very informal, while (d) is very formal. In fact, (d) is normally used in formal written complaints.

3. How will you make polite complaints in the following situations?

a Your children are studying for an examination. Your neighbour's children play music very loudly till midnight. Complain to your neighbour.

b You bought a mixer-grinder. It broke down three times in six months. The local dealer refuses to repair it. Complain to the manufacturer in writing. (Write only one sentence.)

c The passenger sitting next to you in the bus keeps smoking non-stop. The smoke makes you feel sick. Complain to the conductor.

d The street lights in your street have not been burning for a week. Complain in writing to the municipal commissioner.

e Suppose you were the customer in the tea stall. Make the complaints he made, but make them more politely!

VI. GRAMMAR AND USAGE

Using the past participle

1. Listen to the customer at the tea stall. He is saying:

(A) Its edges are broken . . . .
(B) I wonder if you've mixed any sugar at all.
(C) I've never taken worse tea in my life.

The owner of the tea stall uses the following sentences.

(D) I haven't served tea to anybody . . .
(E) Nobody's ever told me anything about my plates and tea.

Study the verbs in sentences (A) to (E) above. They are: are *broken*, 've *mixed* (have mixed), 've *taken* (have taken), haven't *served*, 's *told* (has told)

Look closely at the parts of the verb that are italicized—broken, mixed, taken, served, told. These forms of the verbs are called the Past Participle forms.

2. The past participle forms of verbs have several important uses. So, let us study how they are formed.

a. Most of the verbs form their past participle by adding *–ed.*

(1)	(2)	(3)
open – opened	invite – invited	beg – begged
look – looked	dance – danced	plan – planned

Have you noticed the changes in spelling when *–ed* was added to verbs in columns (2) and (3)?

b. But some verbs form their past participle forms in other ways. Look at these examples:

put – put, grow – grown, break – broken, drink – drunk

It is useful to learn by heart a list of such past participle forms. Here are some of the most common ones.

(1)	(2)
be – been	begin – begun
beat – beaten	build – built
blow – blown	dig – dug
break – broken	drink – drunk
choose – chosen	feed – fed
do – done	feel – felt
draw – drawn	find – found
drive – driven	hang – hung
eat – eaten	have – had
fly – flown	hold – held
forget – forgotten	keep – kept
go – gone	lead – led
grow – grown	leave –left
hide – hidden	lose – lost
know – known	make – made
ride – ridden	meet – met
rise – risen	pay – paid
shake – shaken	ring – rung
speak – spoken	say – said
steal – stolen	sell – sold
take – taken	send – sent
tear – torn	shoot – shot
throw – thrown	sing – sung
wear – worn	sink – sunk
write – written	sit – sat
	sleep – slept
	spend – spent
	stand – stood
	stick – stuck

strike – struck
sweep – swept
swim – swum
tell – told
win – won

(3)

bring – brought
buy – bought
catch – caught
fight – fought
seek – sought
teach – taught
think – thought

(4)

become – become
bet – bet
burst – burst
cost – cost
come – come
cut – cut
got – got
hurt – hurt
let – let
put – put
set – set
shut – shut

3. Fill in the blanks in the following sentences with the correct past participle form of the verbs given in brackets.

1 Have you ever _____ a flying saucer? (see)
2 A huge amount of money was _____ on this small building. (spend)
3 My bicycle has been _____. (steal)
4 She hasn't _____ about marrying again. (think)
5 Who has _____ the door open? (leave)
6 I have _____ several letters to the authorities, but I haven't yet _____ a single reply. (write, get)
7 How can I use a _____ knife? (break)
8 They haven't yet _____ the thief. (catch)
9 Hundreds of people were _____ on the old woman's birthday. (feed)
10 Your kindness will never be _____. (forget)

unit ten

AN INTERVIEW

AN INTERVIEW

VINOD (Interviewee): Good morning

INTERVIEWERS (A, B, C, D, E): Good morning.

A: Please sit down.

VINOD: Thank you.

B: Please tell us your name.

VINOD: I'm Vinod Chattopadhyaya.

C: Your name gives the impression that you're a very learned man.

VINOD: I wish I were. If only names could be an index of the mind of the people who bear them.

D: What about your name? Do you think it indicates your personality?

VINOD: I can't answer that question, but I'm sure I can't make any claim to any great learning or knowledge that my name . . .

E (interrupting him): Well, don't worry about your name. Please tell me what subjects you studied for your B.A.

VINOD: History, economics and political science.

E : I wonder why most of you offer these subjects.

VINOD: That's because most colleges teach only these subjects. They have no facilities to teach certain subjects which most of us would like to study.

A: Can you name some of these subjects?

VINOD: Yes, sociology, for example. Or education, psychology. Or still more useful and career-oriented subjects like business management, social work, journalism, international understanding, oceanography.

B: But do you think you can mention social work and oceanography together, in the same breath?

VINOD: Oh, I just named them as they came to me, at random. I wasn't in any way attempting a classified list.

C: Can you tell me why you're interested in an administrative career? Most candidates for jobs try their luck at everything and plump for whatever job they can lay their hands on. They don't care whether they are fit for a certain career or not.

VINOD: Well, I don't know much about others. I'm taking this interview because I'd, any day, prefer an administrative position to any other.

B: Why?

VINOD: Well, I think I'm good at getting things done rather than doing them myself.

A: That's a good answer! Thank you.

VINOD: Thank you.

I. READING/LISTENING

Read the dialogue silently two or three times. If you are using the cassette, listen to the dialogue two or three times.

II. UNDERSTANDING THE CONVERSATION

1 Where does the conversation take place?
2 What kind of job is the interview for?
3 What is Vinod's qualification?
4 Does Vinod answer well? Do you like his answers?
5 Do you think Vinod will get the job?

III. WORDS AND EXPRESSIONS

Do you know the meanings of these words and expressions?

index: sign that shows the value
bear: carry, possess
facilities: means to do things
career-oriented: helpful in getting a job
oceanography: study of the oceans
in the same breath: together; immediately after saying something else

at random: without a plan or pattern
classified: divided into groups
plump for: choose after careful thought
lay hands on: get
any day: without doubt

IV. SPEAKING

/z/, word accent, weak forms

1a. Play the conversation again and listen to it. Note the way these words are said:

please	these	gives	jobs
hands	because	business	position

Listen carefully to the consonant sound spelt with the letter *s* in the words:

please	these	gives	jobs
hands	because	business	position

You will notice that it is the same sound as the first consonant sound in the following words.

zero	zebra	zeal	zinc
zip	zoo	zoology	zone

Say aloud the above words. The phonetic symbol used to indicate the sound is /z/.

b. Practise the sound with the help of the following words.

boys	guise	lazy	lose	nose
raise	rise	rose	voices	wise

2. Listen again to the conversation. Note carefully the pronunciations of the following words.

personality	economics	political	facilities
management	psychology	administrative	

You must have noted that these words are said like this:

perso'nality	eco'nomics	po'litical	fa'cilities
'management	psy'chology	ad'ministrative	

3. OPTIONAL

a. Note the pronunciations of the following words. They are given in phonetic symbols.

economics	ɪkə'nɒmɪks
management	'mænɪdʒmənt
psychology	saɪ'kɒlədʒɪ

b. Write down in phonetic symbols the pronunciations of the remaining four words in Section 2, and say them aloud.

4a. Listen once again to the dialogue. Note the weak pronunciations of these form words:

me us them

You will notice that these words are said like this:

me	mɪ
us	əs
them	ðəm

b. Practise the weak pronunciations of the following form words as written in phonetic symbols against them.

we	wɪ
him	hɪm
her	hə

V. COMMUNICATING

Asking for information-2

1. The interviewers asked Vinod a large number of questions. They had to, because they were seeking information about the candidate. As we know, questions are the best way to seek

information. We looked at some of them in Unit 8. Let us study a few more of them now.

The following are some of the questions the interviewers asked Vinod.

Do you think it indicates your personality?
Can you name some of these subjects?
Do you think you can mention social work and oceanography together . . . ?
Can you tell me why you're interested in an administrative career?

2. Compare these two pairs of sentences:

(A) What subjects did you study for your B.A.?
(B) Please tell me what subjects you studied for your B.A.
(A) Does it indicate your personality?
(B) Do you think it indicates your personality?

Questions marked (A) in the pairs above and sentences marked (B) both ask for the same items of information. But question (A) is rather abrupt; it might even sound a little rude. Question (B) is most polite; it is more tactful.

In polite conversation, people use expressions like *Please tell me* or *Do you think* . . . ? to introduce questions. Let's look at some such expressions:

1 Can you tell me . . .
2 Could you (please/kindly) tell me . . .
3 I wonder if you could tell me . . .
4 I hope you don't mind my asking, but I'd like to know . . .

As you will have noticed, these expressions have been arranged in order of increasing politeness—expression 1 is polite, 2 is more polite, and 4 the most polite.

3. Ask polite questions to seek information in the following situations.

a At the enquiry counter of a bus station, you want to find out when the last bus for your town leaves. Ask the clerk at the counter.
b Ask the manager of the bank when your application for a loan will be considered.
c A salesman has come to your house selling washing machines. Ask him how much a machine would cost.
d Ask your friend why she has not returned the book she borrowed from you.
e The local MLA is visiting your village. He had promised to build a bridge across the river to link your village to the nearest town. Ask him why the work has not started yet.

VI. GRAMMAR AND USAGE

Using indirect questions

1. Interviewer C asks Vinod:

Can you tell me why you're interested in an administrative career?

This question has two parts:

(A) Why are you interested. . . . career?
(B) Can you tell me?

The real question is (A). But it is made more polite by adding (B) before it. It is called an 'indirect question'.

Study three more examples from Vinod's interview:

(1) Does your name indicate your personality?
Do you think?
Do you think your name indicates your personality?
(2) What subjects did you study for your B.A.?
Please tell me.
Please tell me what subjects you studied . . .

(3) Can you mention social work and oceanography together?
Do you think?
Do you think you can mention . . . ?

2. Compare these two questions:

(A) Why are you late? (Direct question)
(B) Can you tell me why you are late? (Indirect question)

Study the word-order of (A). It is the usual word-order of questions, that is:

are you . . . ? (Direct question)
(verb) (subject)

(See Section VI of Units 1 and 3)

Now, look at the word-order of (B):

you are (Indirect question)
(subject) (verb)

The indirect question has the word-order of a statement.

Compare the word-order of these questions:

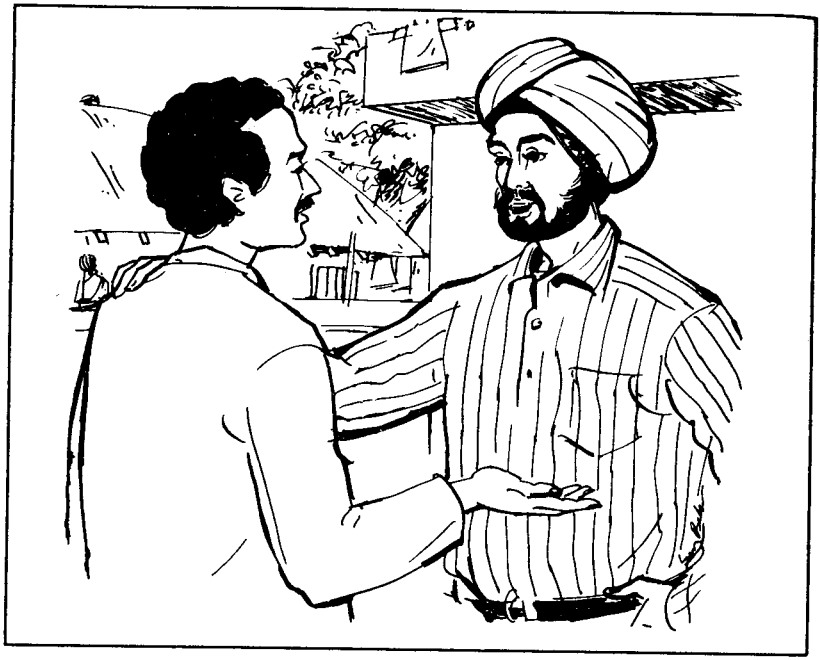
(C) When does the train leave? (Direct question)
(D) Do you know *when the train leaves*? (Indirect question)

You will have noticed that the indirect question does not use the auxiliary *does*. It is like a statement.

3. Turn the following into indirect questions.

Example:
How does this machine work? (Can you explain?)
Can you explain how this machine works?

1 Why is there so much delay? (Can you explain . . .)
2 Is everyone present? (Can you tell me whether . . .)
3 When did you meet her last? (Will you tell me . . .)
4 Who's making so much noise? (Can you find out . . .)
5 How early does she go to work? (Do you know . . .)



unit eleven

BUYING A MOTOR CYCLE

BUYING A MOTOR CYCLE

GS: Gurcharan Singh
S: Subbarao

GS: Good morning. You know[1], the motor cycle I sold you . . .
S: Yeah?[2]
GS: Well . . . I don't know how to put this exactly, but the cheque you wrote out for me . . . it bounced.
S: Oh no! I'm ever so sorry. I don't know what to say . . .
GS: Don't worry about that. These things happen.
S: I think what happened could be . . .
GS: Well, now don't . . . don't worry yourself.
S: Anyway, I'll write you another cheque.
GS: That'd be nice.
S: Perhaps I shouldn't mention this after what you've just said, but the motor cycle itself hasn't actually ever started.
GS: Really?
S: No, I haven't been able to get it to start.
GS: Dear, dear![3] What an awful thing to happen!
S: Well, perhaps you could come and have a look at it some time.
GS: Of course, yes, I must.
S: Can you make it tomorrow evening, say, at about 7 o'clock?
GS: Oh no, I'm sorry, I'm busy till 8 o'clock. I could come round some time after 8.30, if you like.
S: Oh yes, that'll be fine. Thanks a lot.

---

[1] 'You know' is sometimes used in conversation to remind somebody of something.
[2] 'Yeah' is a very informal, casual way of saying 'Yes'.
[3] 'Dear!' shows surprise/regret.

I. READING/LISTENING

Read the dialogue silently two or three times. If you are using the cassette, listen to the dialogue two or three times.

II. UNDERSTANDING THE DIALOGUE

Read the following questions and try to answer them as briefly as you can. Read the dialogue when you are not sure of the answer.

1 Two people are talking to each other. Who are they?
2 They are talking about a motor cycle. Who had sold the motor cycle?
3 Did Subbarao pay for the motor cycle in cash? How did he make the payment?
4 What is wrong with the motor cycle?
5 What does Gurcharan Singh promise to do?

III. WORDS AND EXPRESSIONS

Do you know the meanings of these words and expressions?

motor cycle: (also, informally, called 'motor bike')
bounce: to be sent back by a bank, because there is no money in the account
mention: speak about
come round: come over
make it: (here) come
say: for example

IV. SPEAKING

/aʊ/, word accent, sentence accent

1a. Play the dialogue again and listen to it. Note the way these words are said:

sound bounced out how

Listen carefully to the vowel sound in the words:

sound	bounced	out	how

You will notice that it is the same vowel as in these words:

cow	ground	found	now

Say aloud the above words. The phonetic symbol generally used to indicate the sound is /aʊ/.

b. Practise the sound with the help of the following words. The syllable containing the sound is printed in italics when the word has more than one syllable:

blouse	browse	house
*lou*sy	proud	*row*dy

2. Listen again to the dialogue. Note carefully the pronunciations of the following words.

actually	perhaps	motor cycle

You must have noted that these words are said like this:

'actually	per'haps	'motor cycle

3. OPTIONAL

a. Note the pronunciations, written in phonetic symbols, of the following words. Practise saying them correctly.

actually	'æktʃʊəlɪ
perhaps	pə'hæps
motor cycle	'məʊtə saɪkl

b. Listen once again to the dialogue. Note carefully the pronunciations of the following words and expressions.

yeah
thing
Oh no
Oh yes
bounced

You will notice that these words and expressions are said like this:

yeah	jeə
thing	θɪŋ
Oh no	əʊ'nəʊ
Oh yes	əʊ'jes
bounced	baʊnst

The vertical mark or stroke used before a syllable means that the following syllable is accented.

c. Note that the spelling *ng* is pronounced /ŋ/. Also note that the past tense marker *(e)d* is pronounced /t/ after the sound /s/, as in *bounced.*

4a. Listen once again to the dialogue. Note carefully the pronunciations of the following contracted forms. Their full forms are given in brackets:

that'll	(that will)
that'd	(that would)

Their pronunciations, written in phonetic symbols, are:

ðætl
ðætəd

b. Now note the pronunciations of the following contracted forms, and practise saying them correctly.

Full form	*Contracted form*	*Pronunciation*
this will	this'll	ðɪsl
these will	these'll	ðiːzl
those will	those'll	ðəʊzl
this would	this'd	ðɪsəd
that would	that'd	ðætəd

V. COMMUNICATING

Expressing surprise

1. Gurcharan Singh has bought a motor cycle from Subbarao. Later,

he tells Subbarao that the motor cycle has never actually started. How does Subbarao feel? He is surprised. What does he say? He says: 'Really?'

Though it looks like a question, 'Really?' in this context is not really a question. It is a way of expressing surprise.

2. In the following section, we will look at some common ways in which people express surprise.

a In most informal situations, people use single words to show their surprise. They say:

Surprising!
Amazing!
Astonishing!

'Amazing' and 'astonishing' express great surprise. These words of surprise can also be put in a short sentence, like:

It's surprising/amazing/astonishing!

b Some people show their surprise by saying:

Good heavens! / Good Lord! I don't believe it!

c Surprise can be stated in a simple sentence, like:

This/That is a surprise!

d A sentence in the exclamatory form shows a higher degree of surprise:

What a surprise!

When surprise is also enjoyable, people say:

What a pleasant surprise!

e In writing, people use longer constructions to express surprise:

It is surprising that (our team lost the match).

I am surprised	at the news.
	to see you here.
	that you have not written to me.

3. Let us study some situations in which people express their surprise:

a Girl: You remember Anita?
Friend: Yes, the slow-witted girl in our class?
Girl: Well, she's won the first place in the essay competition.
Friend : Amazing !

b Man (reading a newspaper): Woman gives birth to seven children.
Wife: Good Lord! I don't believe it!

c Husband: Your recipe has appeared in this magazine!
Wife: That's a surprise! I'd sent it to them nearly a year ago.

d Husband: Here's a telegram from your mother. She's arriving tomorrow.
Wife: What a pleasant surprise!

e Man (writing to a friend): It is really surprising that you have not returned the money you borrowed from me six months ago.

4. How will you show your surprise in the following situations? Choose from the expressions in 2 above.

a A friend tells you over the phone: Listen. Our boss is giving us all a party on Sunday.

b You wrote to a bookseller a month ago complaining that an expensive book they had sent you had arrived in a bad shape. You have not yet heard from them.

c A newspaper headline: Man dug out alive after seventeen days under a collapsed house.

d Your sister left for work in the morning. An hour later, the doorbell rings. You open the door to find her standing there.

e A friend tells you: Your short story has won the first prize.

VI. GRAMMAR AND USAGE

Exclamatory sentences

1. Compare the following sentences.

(A) It is a pleasant surprise.
(B) What a pleasant surprise!

Sentences A and B express the same feeling—surprise. But Sentence B shows greater surprise than A. Sentence B, as you know, is called an exclamatory sentence.

Exclamatory sentences show strong feelings of surprise, pain, admiration, etc:

What a great surprise!
How it hurts!
What a lovely view!

2. Let us study how exclamatory sentences are formed:

a Most exclamatory sentences start with 'What' or 'How':

What beautiful flowers!
How cold it is!

b Compare the word order in statements and in exclamatory sentences:

(A) It is a lovely day.	(statement)
(B) What a lovely day (it is)!	(exclamatory sentence)
(A) She sings beautifully.	(statement)
(B) How beautifully she sings!	(exclamatory sentence)

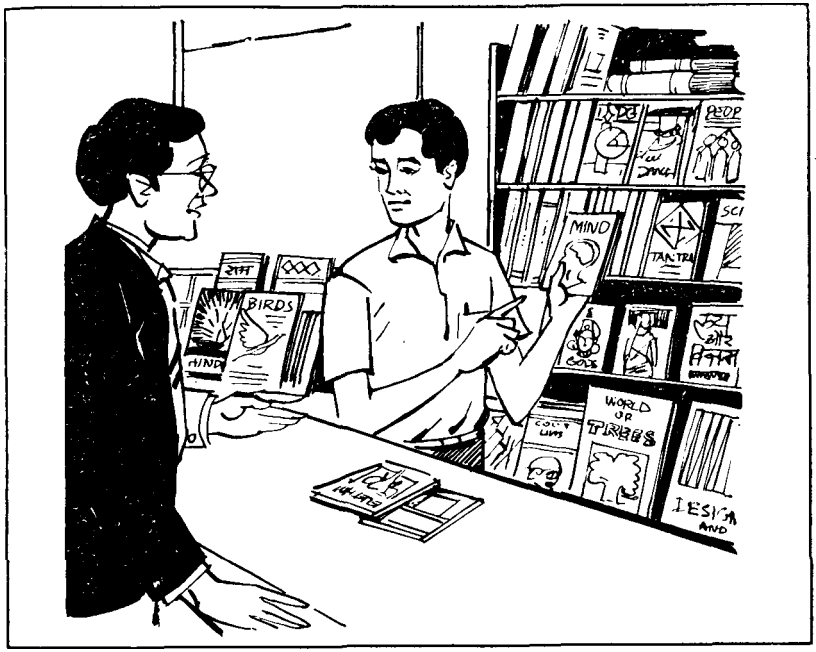
3. Look at some examples of exclamatory sentences:

1 (Your daughter is very clever.)
How clever your daughter is!
2 (I am an idiot.)
What an idiot I am!

3 (They are making a lot of noise.)
What a noise they are making!
4 (Her manners are delightful.)
How delightful her manners are!
5 (She has lovely eyes.)
What lovely eyes she has!

4. Express the following ideas in exclamatory sentences.

1 We had a very good time.
What a . . .
2 It is very nice of you to come.
How . . .
3 It was a silly thing to say.
What a . . .
4 She dances beautifully.
How . . .
5 They tell awful lies.
What . . .
6 He is a very rude man.
7 She is very polite.
8 The end was very tragic.
9 She is a very charming girl.
10 It was a horrible scene.



unit twelve

AT THE BOOKSELLER'S

AT THE BOOKSELLER'S

SA: Shop Assistant
C: Customer

C: Do you, by any chance[1], have *Crime and Punishment*, please?
SA: I'm afraid it's sold out.
C: Sold out? I don't think it's possible. This book cannot be in such great demand.
SA: Wait a minute, sir. Do you have the history book in mind, the one written by John Brown?
C: Oh, not at all. I mean the world-famous novel by the great Russian novelist Dostoevsky. I doubt if there is any history book of this name. I think you're mixed up.
SA: Oh dear, I'm really mixed up. I'm sorry, sir. Perhaps I should've been a little more careful.
C: Now, don't worry about that. Tell me how long it will take you to get me a copy of the book. I need it soon.
SA: If you could give me two weeks' time . . . I'll place the order right away.
C: Thank you . . . Could you guide me to your fiction department? I'd like to browse through some of your latest arrivals, and may select some of them to buy.
SA: Yes, by all means, sir. From here, you just move straight down and then turn left. You'll find fictions there on both sides.
C: Where exactly can I find the latest arrivals?
SA: In the beginning of the corridor, on either side. You'll find a boy there. He'll help you, I'm sure.
C: Thanks.

[1] 'by any chance' is a polite way of asking something.

I. READING/LISTENING

Read the dialogue silently two or three times. If you are using the cassette, listen to the dialogue two or three times.

II. UNDERSTANDING THE DIALOGUE

Read the following questions and try to answer them as briefly as you can. Read the dialogue when you are not sure of the answer.

1 Who are the two people talking to each other in this conversation?
2 Where is the conversation taking place?
3 What book does the customer want to buy?
Is it a history book?
4 Does the bookseller have *Crime and Punishment* in stock?
How soon will he get it?
5 Which section of the bookshop does the customer want to go to?

III. WORDS AND EXPRESSIONS

Do you know the meanings of these words and expressions?

I'm afraid: I'm sorry to say
sold out: all sold; none of it left in the shop
in demand: much wanted; a lot of people want to buy
mixed up: confused; unable to think clearly
fiction: stories, novels, etc
browse: look a book through, reading little bits here and there
arrival: a thing (here, book) that has come
corridor: a long passage in a building
by all means: certainly

IV. SPEAKING

/ɑ:/, *word accent, sentence accent*

1a. Play the dialogue again and listen to it. Note the way these words are said:

chance demand department

Listen carefully to the vowel sound in the words. The syllable containing this sound is printed in italics if the word has more than one syllable:

chance de*mand* de*part*ment

You will notice that it is the same vowel sound as in the following words.

branch calm grass half

Say aloud the above words. The phonetic symbol generally used to indicate this sound is /ɑ:/.

b. Practise the vowel sound with the help of the following words. The syllable containing the sound is printed in italics if the word has more than one syllable.

arm	balm	bard	be*half*
charm	heart	laugh	*sar*casm

c. Note that the letter *r* is silent in the words in b.

2. Listen to the dialogue. Note carefully the pronunciations of these words:

punishment novelist department beginning

Each of these words has more than one syllable. One of the syllables in each word is accented, that is, emphasized or made prominent. You must have noted that these words are said like this:

'punishment 'novelist de'partment be'ginning

The vertical mark or stroke placed over each word means that the following syllable is accented.

3. OPTIONAL

Attempt this section if you are interested in the finer details of pronunciation.

Note the pronunciations of the following words. They are given in phonetic symbols.

punishment	'pʌnɪʃmənt
novelist	'nɒvəlɪst
department	dɪ'pɑ:tmənt
beginning	bɪ'gɪnɪŋ

4. Listen once again to the dialogue. Pay special attention to the pronunciations of the following expressions.

sold out
mixed up
Oh dear
Oh not at all

You must have noted that these expressions are said like this:

sold out	səʊld 'aʊt
mixed up	mɪkst 'ʌp
Oh dear	əʊ 'dɪə
Oh, not at all	əʊ 'nɒt ət 'ɔ:l

V. COMMUNICATING

Giving opinions

1. The customer tells the shop assistant at the bookseller's:

I think your're mixed up.

The customer is commenting on the state of the shop assistant's mind. He is expressing his opinion. When the shop assistant says that the book is sold out, the customer says:

I don't think it's possible.

He is giving his opinion against the shop assistant's statement.

2. In the following section, we shall discuss some ways in which people express their opinions.

a In informal conversation, the expression 'I'd say . . . ' introduces one's opinion:

I'd say smoking should be banned.

b Very common ways of introducing one's opinion are:

I think . . . / I feel . . . /I believe . . . :

I think teachers should be paid much more.

The way to introduce a negative opinion is generally 'I don't think . . . ':

I don't think teachers are well paid.

(NOT: I think teachers are not well paid.)

c The following are slightly formal ways of introducing one's opinion:

To my mind . . . / In my opinion . . . / In my view . . . / It seems to me . . . :

In my opinion, smugglers are the country's enemies.

d In a formal discussion, the following expressions may be used to introduce one's opinion:

As far as I can see . . . / As far as I am concerned . . . :

As far as I am concerned, dowry is a curse.

e The expression 'I'm convinced . . .' is an emphatic way of introducing one's opinion:

I'm convinced that 'sati' is an evil practice.

f The following are some of the common ways of asking people's opinions:

What would you say about . . . ?
What do you think of . . . ?
What is your opinion of . . . ?
What are your views on/about . . . ?
Are you in favour of . . . ?

3. Study the following dialogues. Notice how people ask other people's opinions and state their own.

a At home, during dinner
Wife: We can buy a washing machine. What would you say?
Husband: I'd say it's a waste.

b At the restaurant, between friends
Boy: What do you think of the new film?
Girl 1: I think it's awful.
Girl 2: I don't think it's that bad.

c During discussion, at the arts club
Moderator: What's your opinion of art films?
Participant: In my opinion, they're a waste of time and money.

d At a press conference
Reporter: What are your views on job reservations?
Minister: As far as I can see, it helps some people, but is harmful to others.

e At a public meeting
Questioner: Are you in favour of a multi-party government?
Politician: I'm convinced that only my party can form a stable government.

4. Respond to the following situations.

a A friend asks you: What do you think of men wearing earrings?

b You are attending a meeting on school education. At the end of the meeting you want to ask the main speaker whether he is in favour of English medium at the school level.

c You are taking part in a discussion on films. How will you state your views on violence in films?

d Your family is talking about giving huge sums of money as dowry. What will you say?

e You are writing a letter to the editor of a newspaper on

banning smoking in public places. How will you state your view as the last sentence of the letter?

VI. GRAMMAR AND USAGE

Pronouns

1. At the bookseller's, the customer asks the shop assistant:

A Do you, by any chance, have *Crime and Punishment*, please?
The shop assistant replies:
B I'm afraid *it*'s sold out.

The word *it* in Sentence (B) refers to *Crime and Punishment* in Sentence (A).

Look at the following sentence.
I'd like to browse through *some of your latest arrivals*, and may select some of *them* to buy.

In this sentence, the word *them* replaces *some of your latest arrivals*.

The word *it* and *them*, as you know, are called 'pronouns'.

2. In the following sentences, pronouns are given in italics. The words they stand for are given in brackets.

a *I* (the customer) don't think it's possible.
I'm ready. If you are, *we* (you and I) can start.
b I think *you* (the shop assistant) are mixed up.
I'm proud of you, my sons. *You* (my sons) have done well.
c You'll find a boy there. *He* (the boy) will help you.
This is my sister-in-law. *She* (my sister-in-law) is an actress.
d Have you seen the Taj Mahal? *It* (the Taj Mahal) is a beautiful building.
e Five of the passengers were injured. *They* (the five passengers) were taken to hospital.

3. Study the following sentences.

a I am leaving. Don't try to stop *me*.

We want to buy some books. Give *us* some money.

b You're very unhelpful. I don't like *you.*
All of you look tired. I'll give *you* something to drink.

c The boy is hungry. Give *him* some food.
Look at that pretty girl. My brother wants to marry *her.*
That's a bomb. Don't touch *it.*
My cousins are rich and greedy. I hate *them.*

In the sentences above, the pronouns are used as 'objects'. Here is a summary:

	singular	plural
1st person	me	us
2nd person	you	
3rd person	him her it	them

4. In this section, we shall talk about a few points to remember while using certain pronouns.

a The pronoun 'you' is used both as a subject and an object.

You can join us; we'll invite *you.*

b Similarly, 'it' is used as a subject pronoun and as an object pronoun:

That building! *It*'s almost falling down. Nobody will buy *it.*

c After verbs like 'is', 'am', 'are', object pronouns are common in informal English:

Who's there? It's *me*! (not: I)
That's *her* over there! (not:she)

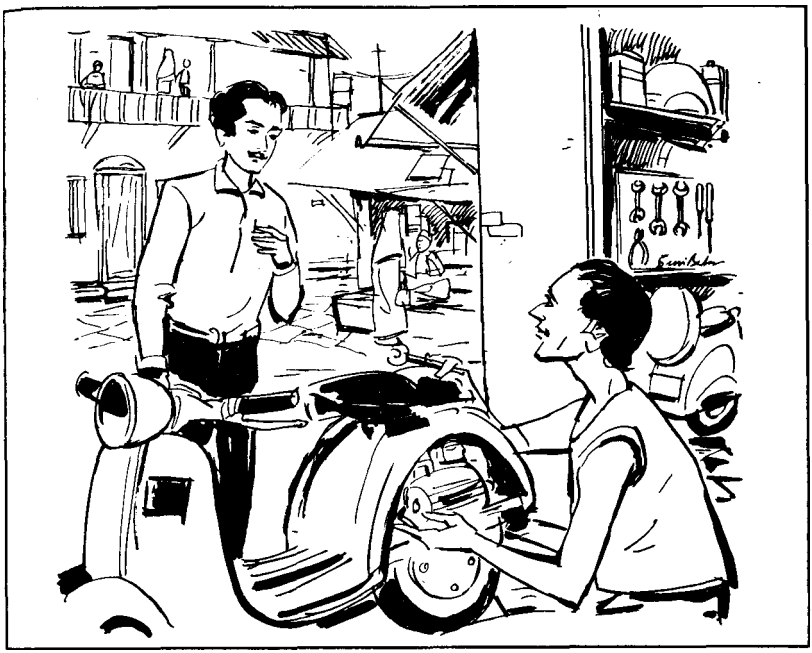
d Object pronouns are used after *let* and *between*:
Let *him* go.
There was a terrible fight between *him* and *me*.

e Object pronouns are also used after *than*:
She is taller than *me*.
But, notice the difference in meaning between these two sentences:

I love you more than he (loves you).
I love you more than (I love) him.

5. In the following sentences, replace the words in italics with the correct forms of pronouns.

a My friends and I had been working for a long time. So I said, "Let *my friends and I* go to the cinema."
b I know her brothers and sisters. They are very clever. But she is cleverer than *all her brothers and sisters.*
c My sister-in-law is a fine person.
It was not *my sister-in-law* I was complaining against.
d Ramesh hates his old aunt.
There is no love lost between *Ramesh's old aunt* and *Ramesh.*
e Your girl-friend is a terrible bore.
I don't mind inviting anybody except *your girl-friend.*
f Albert's wife is very rich. But do you think *Albert's wife* is richer than *Albert* ?
g Mrs Rao and Mrs Rao's cousins seem to run this business together. I'm sure there is a secret understanding between *Mrs Rao* and *Mrs Rao's cousins.*
h Mr Mishra is in a difficult position. What would you do if you were Mr Mishra?
i Our neighbour's children are helping us paint the walls. We want to give *our neighbour's children* a good dinner.
j These boys are hard-working. It was not *these boys* I'm worried about.



unit thirteen

AT THE GARAGE

AT THE GARAGE

MECHANIC: I've checked everything, sir, and it's definitely the carburettor. Everything else has been found fine. The battery is fully charged. The ignition plug is all right. It gives out a nice spark.

RAMAIAH: But what's the carburettor to do with the starting trouble?

MECHANIC: Oh, it's everything to do, sir. It's here that the mixture is ignited.

RAMAIAH: But the mixture is ignited, isn't it?

MECHANIC: Yes, but probably the mixture doesn't burn long enough to start the engine. And sometimes even when the engine gets started, it soon runs down since the supply of fuel is cut off.

RAMAIAH: OK[1], I'll take your word for it. Start working on it right away. Can you give the scooter back to me in two hours?

MECHANIC: I don't think I can, sir, but I'll certainly try.

RAMAIAH: By the way, what'll be your charge?

MECHANIC: Not much, sir. It'll be only fifty rupees.

RAMAIAH: Fifty rupees? But it's only a minor repair.

MECHANIC: It is a major repair, sir. The carburettor has to be cleaned up. The parts around it have to be cleaned up too, and then the carburettor has to be adjusted. This will mean a lot of trial and error. Two of my boys will be busy handing me tools and things.[2]

RAMAIAH: Oh, you make the work sound so heavy and complicated!

MECHANIC: I just don't make it sound so; it is heavy and complicated.

---

[1] OK (or 'Okay'): an informal way of saying 'All right', 'Agreed'.

[2] things: people say 'things' when they do not want to be very precise.

RAMAIAH: All right. Do it then, please.
MECHANIC: Right away, sir!

I. READING/LISTENING

Read the dialogue silently two or three times. If you are using the cassette, listen to the dialogue two or three times.

II. UNDERSTANDING THE DIALOGUE

Read the following questions and try to answer them as briefly as you can. Read the dialogue when you are not sure of the answer.

1 Who are the two people talking?
2 Where is the conversation taking place?
3 What does Mr Ramaiah want to get repaired?
— his car? — his scooter? — his bicycle?
4 Where is the trouble? What does the mechanic think?
5 How much is the mechanic going to charge for the work?
6 Does Mr Ramaiah think Rs 50/- is reasonable?
7 When is Mr Ramaiah coming back?

III. WORDS AND EXPRESSIONS

Do you know the meanings of these words and expressions?

(to) do with: connected with
ignite: (cause to) start to burn
run down: stop working
right away: at once; without delay
hand (v): pass
sound (v): appear
definitely: certainly; without doubt
carburettor: apparatus for mixing petrol and air
ignition: the electrical circuit that starts an engine
the mixture: (here) petrol and air mixed together
fuel: (here) petrol

IV. SPEAKING

/dʒ/, word accent, sentence accent

1a. Play the dialogue again and listen to it. Note the way these words are said:

engine charge major just adjust

Listen carefully to the consonant sound spelt with *g*, *ge*, *j* and *dj* in the words:

engine charge major just adjust

You will notice that it is the same sound as spelt with *j* and *dge* in these words:

job journey joy judge

Say aloud the above words. The phonetic symbol used to indicate this consonant sound is /dʒ/.

b. Compare the sound /dʒ/ with the sound /z/ (see Unit 10) in the following pairs of words. Say the words aloud.

/dʒ/	/z/
Jews	zoos
jealous	zealous
jest	zest

2. Listen to the dialogue. Note carefully the pronunciations of these words:

everything	ignition	definitely	engine
constantly	complicated	carburettor	adjust

Each of these words has more than one syllable. One of the syllables in each word is accented, that is, emphasized or made prominent. You must have noted that these words are said like this:

'everything	ig'nition	'definitely	'engine
'constantly	'complicated	carbu 'rettor	a'djust

The vertical mark or stroke placed over each word means that the following syllable is accented.

3. OPTIONAL

(a) Note the pronunciations of the following words. They are written in phonetic symbols.

everything	'evrɪθɪŋ
definitely	'defɪnətlɪ
engine	'endʒɪn
adjust	ə'dʒʌst

(b) Now write down the pronunciations of the remaining four words in Section 2 in phonetic symbols.

4a. Listen again to the dialogue. Pay special attention to the pronunciations of the following contracted forms. Their full forms are given in brackets. Check which of these forms you have already learnt.

what'll	(what will)
it'll	(it will)
I'll	(I will)
what's	(what is)

Their pronunciations, written in phonetic symbols, are:

wɒtl
ɪtl
aɪl
wɒts

b. Listen once again to the dialogue. Note carefully the pronunciations of the following expressions.

cut off
right away
by the way

You must have noted that these expressions are said like this:

cut off	kʌt 'ɒf
right away	raɪt ə'weɪ
by the way	baɪ ðə 'weɪ

V. COMMUNICATING

Expressing probability

1. The mechanic has checked Mr Ramaiah's scooter thoroughly. He has found out what the trouble is. He says:

a It's definitely the carburettor.
He is sure about what he is saying. A little later he says:

b . . . but probably the mixture doesn't burn long enough.
Now he is not so sure about what is happening inside the carburettor.
Mr Ramaiah wants his scooter back in two hours. The mechanic says:

c I don't think I can, sir.
He is not at all sure about finishing the work in two hours.

Read together sentences marked (a), (b) and (c) above. You must have noticed that all of them talk about probability. You will also have noticed the different degrees of probability expressed in the three sentences. In (a) the mechanic is very sure (the highest degree of probability); in (b) he is less sure (a medium degree of probability); in (c) he is not at all sure (the lowest degree of probability).

2. Study the following sentences.

a It'll definitely rain this evening.
b It certainly won't rain this evening.

Sentence (a) shows 100% probability; the speaker is sure it will rain. Sentence (b) expresses 0% probability; the speaker is quite all sure it will not rain. Between these two points there are various degrees of probability. Let us see how we can express them:

1 It'll definitely/certainly rain.
It's sure to rain.
I know/I'm sure/certain it'll rain.
There's no doubt at all it'll rain.

2 It'll probably rain.
It may/can rain.
I think/expect it'll rain.
3 Perhaps it'll rain.
It might rain.
I suppose it could rain.
There's a chance it'll rain.
4 It's unlikely that it'll rain.
I don't think it'll rain.
There's not much chance of it raining.
It certainly won't rain.

The sentences under (1) express the *greatest* probability; sentences under (2) show *moderate* probability; sentences under (3) talk about a *weak* probability; and sentences under (4) show improbability.

3. Let us study some situations in which different degrees of probability are expressed:

a Do you think there's a bank in this street?
I'm sure there's one. I've just passed it.
b Does the bank have an evening counter?
It probably has one. But I've never found out.
c Does the bank have safe deposit lockers?
I suppose it might. But I'm not very sure.
d Does the bank work on Sundays?
It certainly doesn't. No bank does!

4. Study the following questions. Decide whether you are very sure, moderately sure, not very sure, or not all all sure about what you are saying. Then choose one of the expressions from (1) to (4) in 2 above, and respond to each question.

1 Are you likely to become a film star?
2 Do you think you'll marry a Japanese man/woman?
3 Is it possible that you'll move to a new place very soon?
4 Do you think you'll join the navy?

5 Are you likely to go abroad?
6 Do you think you'll live long enough to see your great grandchildren?
7 Are you likely to go to the moon?
8 A friend tells you that the world will end in 2001 A.D. What will you say to him?
9 Do you think there will soon be a Third World War?
10 A newspaper report says: It'll soon be possible to run a motor car with water as fuel. How will you react to this news item?

VI. GRAMMAR AND USAGE

The passive-1

1. In 'At the Garage', the mechanic tells Mr Ramaiah:

(A) I've checked everything, sir.
(B) Everything else has been found fine.

Study the verb in sentence (A): *have checked.* Compare it with the verb in sentence (B): *has been found.* The verb in sentence (A) is said to be in the 'active voice' and the verb in (B) in the 'passive voice'.

Here are some more sentences from 'At the Garage' in which the verbs are in the passive voice:

. . . the mixture *is ignited.*
. . . the supply of fuel *is cut off.*
The carburettor *has to be cleaned up.*
The parts around it *have to be cleaned up*, too.
Then the carburettor *has to be adjusted.*

2. Let us study some more verbs in the passive. In each of the following pairs of sentences, the verb in the first sentence is in the active voice, and the verb in the second sentence is in the passive.

1 People *use* oil for a variety of purposes. (A)
Oil *is used* for a variety of purposes. (P)

2 The government is building a new oil refinery.
A new oil refinery *is being built.*
3 The government *has announced* some restrictions in the use of oil.
Some restrictions in the use of oil *have been announced.*
(4) We *spent* a lot of money on oil last year.
A lot of money *was spent* on oil last year.
5 We *were using* oil carelessly.
Oil *was being used* carelessly.
6 People *had wasted* a lot of oil in the past.
A lot of oil *had been wasted* in the past.
7 We *will conserve* oil in future.
Oil *will be conserved* in future.
8 People *will have used up* all oil in fifty years.
All oil *will have been used up* in fifty years.

3. Answer the following questions. Use verbs in the passive voice for your answers. (The clues given in brackets will help you.)

Example:
What will be the result of a nuclear war?
(will destroy – whole world)
The whole world will be destroyed.

1 Why are you going to the office by bus?
(stole my scooter last week)
2 How bad was the train accident?
(has injured a hundred people)
3 What do you think will happen to the criminals?
(will punish all of them)
4 Why can't we go into the zoo now?
(are feeding the animals)
5 What happened to the driver in the accident?
(he – killed)
6 Why didn't you visit the museum when you went to Hyderabad?
(were repainting it)

7 Why are these roads so narrow?
(had built them many years ago)
8 How popular is the temple?
(several hundred people visit every day)
9 Why do you think accidents happen?
(carelessness causes them)
10 What happened to the huge tree near the church?
(cut down last year)

unit fourteen

HIRING A TAXI

HIRING A TAXI

TD: Taxi-driver
P: Passenger

P: Taxi, taxi!
TD: Yes, sir? Would you like to hire the taxi, sir?
P: No, I just want to make an enquiry. Where can I find a taxi for the airport?
TD: Well, you have it right here. I can take you to the airport. Which airport, sir?
P: Indira Gandhi Airport.
TD: Indira Gandhi International, or the other one for domestic flights?
P: The International. What'd be the fare?
TD: I'll charge by the meter-reading. It'd come to between thirty and forty rupees.
P: Why *between* thirty and forty? Why not thirty *or* forty? You should be taking passengers to the airport every day. You should know what exactly the fare will come to.
TD: I do, sir. And that's why I'm saying it'd come to between thirty and forty.
P: But why?
TD: Because the taxi doesn't cover exactly the same distance every time it goes from this taxi stand to the airport.
P: But why? What's the mystery there? You mean to say that the road from this point to the airport is flexible? Does it expand and contract with the temperature like a rubber band, or something?
TD: Come on[1], sir. There's no mystery at all, sir. It's straight and

[1] 'Come on' here means: 'Don't be silly'.

simple. The airport is quite far from here. The distance travelled, as the meter records it, will depend upon the lane you travel in, the number of times you change lanes, the number of times you overtake, and so on.

P: All right, all right. Let's go. Would you help me with these bags?

TD: By all means, sir. Let's put them in the boot, sir. Here . . . That's right. Now take your seat, sir . . . Are you comfortable enough, sir? Can I start?

P: Yes, you can.

I. READING/LISTENING

Read the dialogue silently two or three times. If you are using the cassette, listen to the dialogue two or three times.

II. UNDERSTANDING THE DIALOGUE

Read the following questions and try to answer them as briefly as you can. Read the dialogue when you are not sure of the answer.

1 Who are the two people talking?
2 Is the passenger a man or a woman?
3 Where is the conversation taking place?
— at the airport? — on the road?
— at the taxi stand?
4 Where does the passenger want to go?
5 What is the fare going to be?
6 Is the taxi-driver a helpful person?

III. WORDS AND EXPRESSIONS

Do you know the meanings of these words and expressions?

international: between two or more nations
domestic: of one's home or one's own country
mystery: (something) that cannot be explained or understood

flexible: (something) that can be bent easily
expand: become greater in size
contract: become smaller or shorter in size
lane: any of the parallel parts into which wide roads are divided to keep fast and slow cars apart
overtake: come up level with from behind and usually pass
boot: a box-like space at the back of a car for bags and boxes

IV. SPEAKING

/æ/, word accent, weak forms

1a. Play the dialogue again and listen to it. Note the way these words are said:

taxi stand travelled exactly have

Listen carefully to the vowel sound spelt with the letter *a* in the words:

taxi stand travelled exactly have

You will notice that it is the same sound as the vowel sound in these words:

bad cat hat match ran

Say aloud the above words. The phonetic symbol used to indicate the sound is /æ/.

b. The sound /æ/ is sometimes confused with the vowel sound **/e/**, as in *get, let, set.* You will therefore do well to practise /æ/ in comparison with /e/ in the following pairs of words. The pronunciations are given in phonetic symbols.

/æ/		/e/	
bad	bæd	bed	bed
band	bænd	bend	bend
expand	ɪk'spænd	expend	ɪk'spend
lad	læd	lead	led

land	lænd	lend	lend
sad	sæd	said	sed

2. Listen to the dialogue. Note carefully the pronunciations of these words:

enquiry	airport	international	passengers
distance	mystery	flexible	exactly
expanding	contracting		

You must have noted that these words are said like this:

en'quiry	'airport	inter 'national	'passengers
'distance	'mystery	'flexible	ex'actly
ex'panding	con'tracting		

3. OPTIONAL

a. Note the pronunciations of the following words. They are written in phonetic symbols.

enquiry	ɪn'kwaɪərɪ
international	ɪntə'næʃnl
passengers	'pæsɪndʒəz
distance	'dɪstns

b. Now write down the pronunciations of the remaining six words in Section 2 in phonetic symbols.

c. Say the following words aloud and write down their pronunciations in phonetic symbols. This is a revision exercise. You have already learnt the pronunciations of these words.

domestic	temperature	records
comfortable	enough	

4a. Listen again to the dialogue. Pay special attention to the weak pronunciations of these form words:

would
can
should

Their pronunciations, written in phonetic symbols, are:

wəd
kən
ʃəd

b. Listen once again to the dialogue. Pay special attention to the pronunciations of the letter *r*. List ten words in which *r* is silent.

V. COMMUNICATING

Imagining situations

1. The passenger wanting to hire a taxi asks:

What'd (would) be the fare?

The taxi-driver answers:

It'd (would) come to between thirty and forty rupees.

As we know, the passenger has not hired the taxi, the meter has not been started, and the taxi has not reached the airport. The passenger is asking the driver what the meter is likely to show when it reaches the airport. The driver also imagines the situation and offers the passenger a possible figure.

2. Here are a few examples of imagining situations in the future:

1 A trip to the moon *would* be very exciting.
How much *would* it cost?
Well, it *wouldn't* be cheap!

2 *Imagine* there was life on the moon.
Suppose they visited the earth.
What if they had superior weapons.
I *wonder* what would happen to us.

You will have noticed that we use *would* to talk about a situation we are imagining, but which is not really happening.

We also use words and expressions like *imagine*, *suppose*, *what if*, and *wonder* to talk about imaginary situations. But have you noticed

that these words are followed by verbs in the past tense (*was*, *visited*, *had*), or would + verb (*would happen*)?

3. Study the following conversations.

1 Boy: Imagine you had no nose at all. What would happen?
Girl: I expect I would find it difficult to wear glasses.

2 Girl: What if you found a snake in your bed?
Friend: I suppose I would sleep on the floor.

3 Man: Suppose you married a princess, where would you live with her?
Friend: I would bring her to my poor hut!

4 Wife: I wonder what would happen if we got a car in the lottery.
Husband: That would be nice. But who would drive it? Would the lottery give us a driver too?

5 Boy: Suppose the sun suddenly came out one night!
Friend: Then it wouldn't be night any longer!

4. Respond to the following imaginary situations.

1 Suppose you were appointed Governor of your State tomorrow, how would you feel?
2 What if you became homeless next week?
3 Imagine you met the Queen of England in the street. What would you say to her?
4 I wonder what you would do if you lost all your money on a visit to a strange place.
5 Just imagine you became a millionaire. What would you do with the money?
6 Suppose you saw a man murdering a woman on the road, what would you do?
7 What if robbers broke into your house at night?
8 Suppose you caught a boy trying to pick your pocket in a bus, what would you do?
9 Imagine you were an unmarried young man and a very rich widow offered to marry you. How would you feel? What would you do?

10 I wonder what you would say if a film producer offered you the hero's/heroine's role in his film.

VI. GRAMMAR AND USAGE

Linking words

1 In 'Hiring a Taxi', the driver asks the passenger:

Which airport, sir? Indira Gandhi International, *or* the other one for domestic flights?

The word *or* acts as a link between the two airports, and it shows a choice.

Study the following bit of conversation.

Passenger: But why?
Driver: *Because* the taxi doesn't cover exactly the same distance . . .

The passenger asks the reason. The driver gives the reason. He introduces the reason with the word *because.*

2. Let us look at a few more examples of linking words:

1 When can we start?
After the rain stops.
2 I like classical music *as well as* film songs.
3 She had to take a loan *in order to* build a house.
4 He'll go to college *if* he gets a first class in the exam.
5 In a few states *like* Kerala, there are more women than men.

In sentence (1), the word *after* expresses *the time* when we can start. In sentence (2), *as well as* indicates what I like *in addition to* classical music. In sentence (3), *in order to* indicates the *purpose* of her taking a loan. In sentence (4), *if* expresses the *condition* for his going to college. In sentence (5), *like* introduces one *example* of the states in which there are more women than men.

In the Table below, some common linking words are listed against what they indicate.

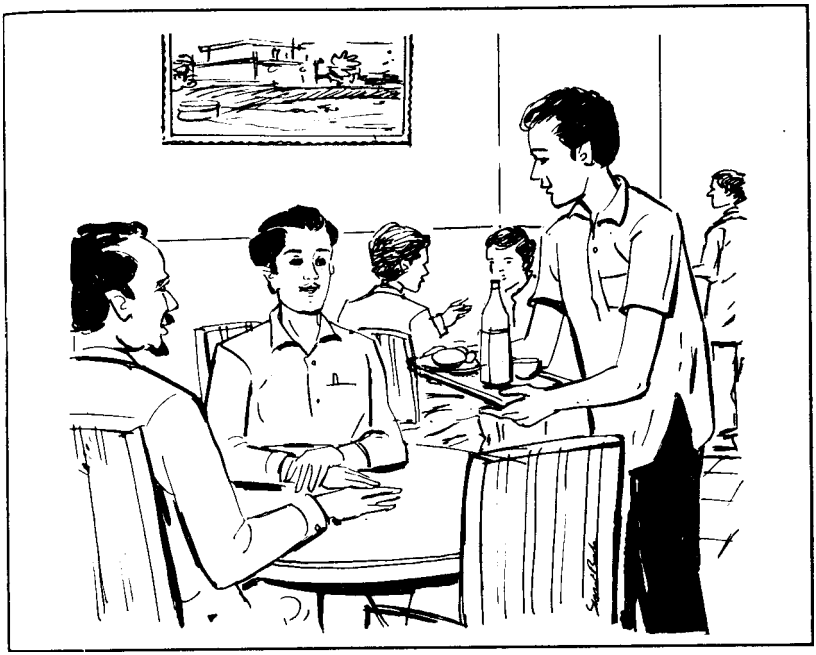
To express	*Linking words used*
time	when, while, as, after, before, till/until, since
addition	and, too, also, as well as, both, not only . . . (but) also
choice	or, either . . . or, neither . . . nor
contrast	while, on the other hand, but, however
reason	because, as, since
purpose	*to, in order to, for, so as to*
result	so, therefore, as a result, so . . . that
condition	if, even if, unless, as long as
example	like, such as, for example

3. Supply the missing linking words in the following sentences.

1 The president is suddenly taken ill, and the meeting is, _____ , postponed indefinitely.
2 The workers are angry _____ they haven't been paid their wages.
3 I can speak Hindi _____ English equally well.
4 We can buy _____ a colour TV _____ a black and white one.
5 *I think I'll wait* _____ *the rain is over.*
6 The Principal has called a meeting of the staff _____ discuss arrangements for the exam.
7 That teacher was _____ kind _____ all her pupils liked her.
8 India has a few nuclear plants _____ Kalpakam in Tamil Nadu.

9 Are you going to attend the wedding _____ you're not invited?

10 Hundreds of young people are leaving college _____ there are no jobs for them.



unit fifteen

AT THE RESTAURANT

AT THE RESTAURANT

JOHN: Well, here we are. Do you like the place?

MUKESH: Lovely! Very nice!

JOHN: Ah, I hoped you would like this place. Let's go and sit in the corner there, shall we?

MUKESH: Yeah.

JOHN: Now then, let's see if we can get some service.

MUKESH: Well, we need a menu first, don't we?

JOHN: We haven't got one here, have we? Could you ask those people behind us?

MUKESH: Mm, excuse me, could you possibly give us a menu? Oh, they haven't got one either!

JOHN: Haven't they? Let me see . . . I think I'll ask these people on my right. Um, sorry to interrupt. I wonder if you could give us a menu. Oh, they don't seem to have one either.

MUKESH: We'd better get the waiter. I say . . . Waiter!

WAITER: Yes, sir?

MUKESH: Er, we haven't got a menu.

WAITER: Oh, I'm sorry. I'll bring you one straight away.

MUKESH: Thank you.

WAITER: Here's the menu, sir. Er, I'm very sorry to trouble you, but I wonder if you could possibly move to another table. I'm afraid this table is reserved.

JOHN: Oh yes, by all means.

WAITER: Thank you very much, sir. Ah! here's the menu. You were sitting on it, sir.

I. READING/LISTENING

Read the dialogue silently two or three times. If you are using the cassette, listen to the dialogue two or three times.

II. UNDERSTANDING THE CONVERSATION

Read the following questions and try to answer them as briefly as you can. Read the conversation when you are not sure of the answer.

1 Three people are taking part in this conversation. Who are they?
2 Where is the conversation taking place?
3 Did Mukesh like the restaurant?
4 What did the friends want to get first?
5 The waiter asked John and Mukesh to move to another table. Why?
6 Is the waiter a polite person?
7 Did the friends get a menu at last? Where was it?

III. WORDS AND EXPRESSIONS

Do you know the meanings of these words and expressions?

here we are: we've come to the place we wanted
service: serving customers in a restaurant
menu: a list of dishes available in a restaurant
straight away: at once
reserve: keep (for a special purpose)

IV. SPEAKING

/i:/, word accent, accent and intonation

1a. Play the dialogue again and listen to it. Note the way these words are said:

see need these seem means

Listen carefully to the vowel sound in the words:

see need these seem means

You will notice that it is the same sound as the vowel sound in these words:

breed cheat seat seed read

Say aloud these words. The phonetic symbol generally used to indicate the sound is /i:/.

b. The sound /i:/ is sometimes confused with the vowel sound /ɪ/, as in *bid, lit, sin, rich.* You will therefore do well to practise /i:/ in comparison with /ɪ/ in the following pairs of words, the pronunciations of which are given in phonetic symbols.

/i:/		/ɪ/	
cheat	tʃi:t	chit	tʃɪt
lead	li:d	lid	lɪd
neat	ni:t	knit	nɪt
scene	si:n	sin	sɪn
wean	wi:n	win	wɪn
wheel	wi:l	will	wɪl

2. Listen to the conversation. Note carefully the pronunciations of these words:

corner menu possible excuse behind

You must have noted that these words are said like this:

'corner 'menu 'possible ex'cuse be'hind

3. OPTIONAL

Note the pronunciations, written in phonetic symbols, of these words:

corner	'kɔ:nə
menu	'menju:
possible	'pɒsəbl
excuse	ɪk'skju:z
behind	bə'haɪnd

4a. Listen again to the conversation. Pay special attention to the way the following expressions are said.

1 Well, here we are.
2 Very nice!
3 Let's see . . .
4 Excuse me.
5 Haven't they?
6 Thank you.

You must have noted that these expressions are said like this:

1 'Well, 'here we `are.
2 'Very `nice!
3 Let's 'see . . .
4 Excuse me.
5 ´Haven't they?
6 `Thank you.

The signs ['], [`] and [/] indicate that the syllables following them are prominent in comparison with other syllables. The oblique marks indicate greater prominence than the vertical ones. This way of marking utterances is a way of showing their *intonation*. The intonation of an utterance is a map of the fall and rise of the pitch of voice used on it. The sign ['] indicates that the pitch on the syllable following it is more or less *stable*; the sign [/] shows that the pitch on the syllable following it *rises*; and the sign [`] signifies that the pitch on the syllable following it *falls*.

b. Imitate all the six utterances in 4a as carefully as possible.

V. COMMUNICATING

Hesitating, attracting attention, etc

1 In 'At the Restaurant', after Mukesh and John have sat down, John says:

Now then, let's see if we can get some service.

The expression *now then* does not mean anything. John is thinking about what to say or do next. There is a pause in the conversation, and John uses the expressions *now then* to fill that pause. John wants to ask the people sitting behind him for a menu. He says to them:

Mm, excuse me, could you . . .

John uses *Mm, excuse me* to interrupt their conversation. Later, he interrupts the people on his right by saying:

Um, sorry to interrupt. I wonder . . .

Mukesh wants to call the waiter. But the waiter is looking the other way. Mukesh says:

I say . . . waiter!

Mukesh uses *I say* to call the attention of the waiter. When the waiter comes to him, Mukesh says:

Er, we haven't got a menu.

The short expression *Er* shows a little hesitation on the part of Mukesh. It makes his complaint more polite.

2. Expressions like the ones we have discussed above are useful and necessary in conversation. Let us list some more of them:

Attracting attention

Er, excuse me . . . Er, Mr Joseph . . . I say . . .

Hesitating, pausing to think

Um . . . Er . . . Well . . . you see . . .
You know . . . but . . . Let me see . . .

Interrupting

Um . . . Excuse me . . . Sorry to interrupt, but . . .

Read the following bits of conversation. Notice how the expressions listed above are used.

1 Excuse me, but is there a post office near here?

2 He was very careful about his looks, you know, and spent a lot of money on clothes.
3 Sorry to interrupt, but could I ask you a question before you go on?

3. What expression will you use in the following situations?

1 (Reaching home, your wife asks you about the keys to the house.)
Where are the keys? . . . I think I left them at the restaurant!
2 (On a train, you want to sit on a vacant seat.)
. . . , is anybody sitting here?
3 (You have gone to a friend's house a little late at night, and want to talk to him.)
I was feeling a little lonely, . . . , and so I thought I could come and talk to you.
4 (You are waiting at the clinic of a doctor.)
. . . , can I see the doctor before you do?
I have a very bad headache.
5 (You want to borrow some money from a close friend.)
. . . , can you lend me twenty rupees?
6 (You are going out for a picnic with friends.
Your younger brother wants to join you.)
You want to come, too? . . . , I'm not sure.
7 (You want to correct your uncle.)
. . . , but tomorrow is not Friday.
8 (You are not sure you can help your friend.)
You want to borrow a thousand rupees? . . .
I'm not sure.
9 (A friend asks you an address.)
You want Shobha's address? I've got it somewhere. Now, . . .
10 (A friend invites you to a party. You don't want to attend it.)
Thanks a lot for inviting me. But, . . . , I've got to sit with my mother. She isn't too well.

VI. GRAMMAR AND USAGE

Using question tags

1. Study the following sentences from the conversation 'At the Restaurant'.

John: . . . Let's go and sit in the corner there, *shall we*?
Mukesh: Well, we need a menu first, *don't we*?
John: We haven't got one here, *have we*?

Look at the italicized phrases in the sentences above. They are called 'question tags'. They are used in plenty in conversational English. In the sections below, we shall study how question tags are *formed* and how they are *used*.

2. Study the following sentences.

You're new around here, *aren't you*?
You don't like this place, *do you*?

You will have noticed that

a a tag is added to the end of a statement to turn it into a question, and
b an affirmative statement is followed by a negative question tag, and a negative statement is followed by an affirmative question tag.

A few more examples:

She's a good-looking girl, isn't she?
You don't know her well, do you?

Study the following sentences.

The players haven't arrived yet, have they?
Your parents seem to worry a lot, don't they?
Your mother works in an office, doesn't she?
The man waited for a long time, didn't he?
The poor girl can leave now, can't she?
I was right, wasn't I?

c You will have noticed that the question tags consist of an auxiliary (is/am/are, was/were, can/could, may/might, have, etc) or a form of *do* (do/does/did), and

d a personal pronoun referring to the subject (the players → they; your mother → she; the man → he).

Study the following sentences.

Mukesh: Well, we need a menu, don't we?
John: We haven't got one here, have we?

Both Mukesh and John know that they need a menu. Mukesh asks the question expecting John to agree with him. In the same way, John and Mukesh know that they have not got a menu. John makes the statement, and uses a question tag, knowing that Mukesh will agree with him.

e Question tags are generally used when the speaker expects the listener to agree with him.

f Question tags can be used for other purposes, too, as in the following sentences.

Close the door after your, won't you? (request)
Have a cup of tea, won't you? (invitation)
Let's go for a walk, shall we? (suggestion)

Notice the use of the question tag *shall we*?
when the statement starts with *Let's*.

How does one reply to question tags? Study the following tags and responses.

The post office is far away, isn't it?
Yes, it is./No, it isn't.
We can't go on foot, can we?
No, we can't./Yes, we can.

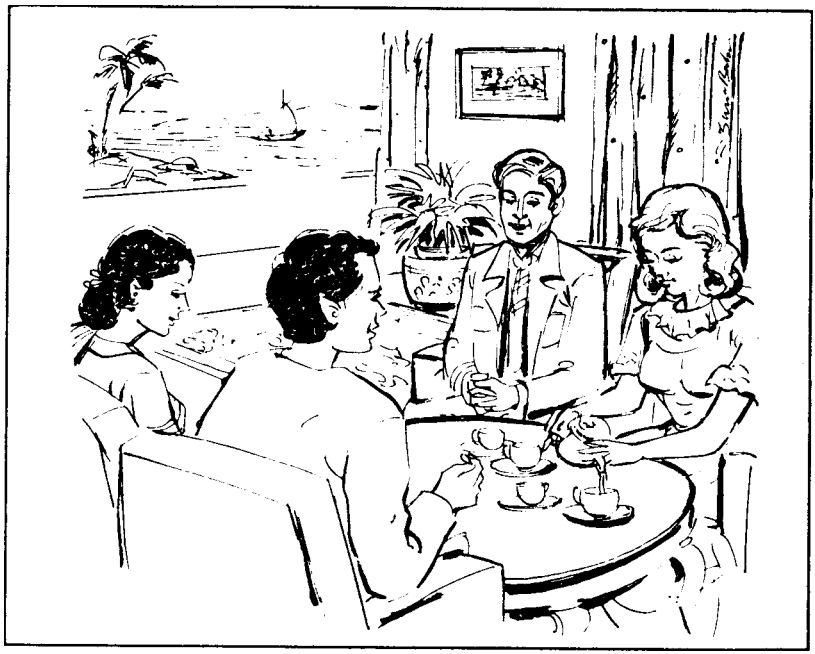
g We agree with an affirmative statement saying *Yes*, and with a negative statement saying *No*. We disagree with an affirmative statement saying *No*, and with a negative statement saying *Yes*.

3. Let us look at a few more example of question tags.

1 You haven't met my brother, have you?
No, I haven't. I'd like to.
2 Your friend lost her job, didn't she?
Yes, she did. She's looking for another.
3 You can swim well, can't you?
No, I can't. I'm taking swimming lessons.
4 There is nothing more to be done, is there?
Yes, there is. There is a lot more to be done.
5 Your parents hardly go to the cinema, do they?
No, they don't. They prefer to watch TV at home.

4. In the following sentences, fill in the missing question tags or the responses.

1 You won't tell anyone, . . . ?
No, I won't. I'll keep it to myself.
2 This man has acted in several films, . . . ?
Yes, he has. He has acted in a hundred films.
3 You've never been to Bombay, . . . ?
. . . . . , ... , I've been there several times.
4 The shops close at eight, ... ?
. . . . . , ... They are open till ten.
5 Your brother is a doctor, . . . ?
. . . . . , ... He's a cardiologist.
6 The hospital isn't far from here, . . . ?
. . . . , ... It's only five kilometres.
7 Let's go to the cinema, . . . ?
. . . , ... I have to finish writing this letter.
8 You don't have to leave soon, . . . ?
. . . . . , ... I can wait another hour.
9 Your brothers went for a picnic last Sunday, . . . ?
. . . . . , ... They went to the cinema.
10 You're tired of doing this exercise, . . . ?
. . . . . , ... I enjoy doing it!



unit sixteen

AN INVITATION TO TEA

AN INVITATION TO TEA

RAMACHANDRA: Hello, John. Hello, Ruth.

JOHN: I'm very glad you've both come, and you're just on time!

PRABHA: It's really very kind of you to invite us. It's the first time we've been invited to an English home.

RUTH: I wish we'd invited you earlier. John and I were very impressed by your husband and you at the Thatchers' at-home. Ever since, we've been planning to meet you. The other day John suggested that we should ask you over to tea. And here we are!

RAMACHANDRA: We too have been wanting to see you since we met you at that party.

RUTH: Thank you. Now let's go into the sitting room. There are some nice, cosy chairs in it and it overlooks the river over there. (They go in.)

RUTH: Do sit down.

PRABHA: Oh, it's really very nice here. I haven't seen such a lovely place!

RUTH: It's very nice of you to say so. Now, let's fill our cups and sit down and chat. How do you like your tea? Strong?

RAMACHANDRA: Not too strong, thank you.

PRABHA: Yes, rather strong, thank you.

RUTH: You take milk? And sugar?

RAMACHANDRA: Yes, a little milk please, but no sugar.

PRABHA: Just a drop of milk, please, and two spoonfuls of sugar.

RUTH: Would you pass your husband the sandwiches, or does he prefer plain bread and butter?

PRABHA: We had lunch rather late, and I'm not very hungry. Care for some eats, Ram?

RAMACHANDRA: No, I don't really want to eat anything.

RUTH: Do have a small piece of cake, please. It's home-made.
RAMACHANDRA: Thank you, I'd love to try that.
RUTH: How about another cup of tea?
RAMACHANDRA: That's very kind of you. But I'm afraid I'm full!

I. READING/LISTENING

Read the dialogue silently two or three times. If you are using the cassette, listen to the dialogue two or three times.

II. UNDERSTANDING THE CONVERSATION

Read the following questions and try to answer them as briefly as you can. Read the conversation when you are not sure of the answer.

1 Four people are taking part in this conversation. Who are they? How are they related to one another?
2 Where is the conversation taking place? At Ruth's house, or at Prabha's place?
3 Prabha and Ramachandra are Indian. What nationality are Ruth and John?
4 Where did John first meet Ramachandra? Who do you think are the Thatchers?
5 Does Prabha like Ruth's home? What does she like about it?

III. WORDS AND EXPRESSIONS

Do you know the meanings of these words and expressions?

at-home: party
the other day: a few days ago; recently
here we are: we have what we wanted
cosy: comfortable
overlook: give a view of (something) from above
prefer: choose one thing rather than another
care for: like to have

eats: (informal word for) things ready to eat
How about: would you like

IV. SPEAKING

/ʃ/, word accent, contracted forms

1a. Play the conversation again and listen to it. Note the way these words are said:

wish English sugar

Listen carefully to the consonant sound spelt with the letters *sh* and *s* in the words:

wish English sugar

You will notice that it is the same sound as the consonant sound spelt with the letters *sh* in these words:

rush shirt shut wash

Say aloud the above words. The phonetic symbol used to indicate the sound is /ʃ/.

b. The sound /ʃ/ is sometimes confused with the sound /s/, which is the first sound in the words *set, sick, sun*. You will therefore do well to practise it in comparison with /s/ in the following pairs of words. The pronunciations are given in phonetic symbols.

/ʃ/		/s/	
lash	læʃ	lass	læs
shave	ʃeɪv	save	seɪv
shed	ʃed	said	sed
shoal	ʃəʊl	soul	səʊl
shun	ʃʌn	son	sʌn

2. Listen again to the conversation. Note carefully the pronunciations of these words:

impressed suggest eagerly sandwiches
overlook hungry home-made

You must have noted that these words are said like this:

im'pressed	sug'gest	'eagerly	'sandwiches
over'look	'hungry	'home-made	

3. OPTIONAL

a. Note the pronunciations of the following words. They are written in phonetic symbols.

impressed	ɪm'prest
sandwiches	'sænwidʒɪz
overlook	əʊvə'lʊk

b. Now write down the pronunciations of the remaining four words in Section 2 in phonetic symbols.

c. Also write down the pronunciations of the following words. For help, you must consult your dictionary.

English strong suggestion

4a. Listen again to the conversation. Pay special attention to the pronunciations of the following contracted forms. Their full forms are given in brackets.

we'd	(we had)
we've	(we have)

Their pronunciations, written in phonetic symbols, are:

wi:d
wi:v

b. Listen once again to the conversation. List all the contracted forms in it, and write down their pronunciations in phonetic symbols. This exercise will help you to revise most of the contracted forms you have learnt so far.

V. COMMUNICATING

Persuading

1. In 'An Invitation to Tea', Ruth takes her guests into the sitting room, and says:

Do sit down

Later, when Ramachandra says he does not want to eat anything, Ruth tells him:

Do have a small piece of cake.

Ruth could have said:
(Suppose Ruth had said:)

Sit down.
Have a small piece of cake.

They would have been plain requests. But when Ruth says '*Do* sit down. *Do* have a small . . . ', she is insisting on her guests' sitting down; she is persuading Ramachandra to have a piece of cake.

Ruth seems to be good at persuading or influencing others to do what she wishes. You must have noticed the different ways in which she tries to persuade her guests:

I'm sure you'd like a little tea.
How about another cup of tea?

2. In the following sentences, a girl is trying to persuade her friend to see a film.

a Do see this film.
b You really must see this film.
c Why don't you see this film?
d How about going to see this film?
e I'm sure you'd like to see this film.
f I really think you'd like to see this film.
g Do you think you'd be interested in seeing this film?
h I was wondering if you would like to see this film.
i Perhaps you'd be interested in seeing this film.

As you can see, (a) above is very intimate and insistent, and can be used between close friends. But (i) above is very formal, and is useful for persuading people who are older, and superior. In between, expressions (b) to (h) show varying degrees of intimacy.

How does one react to persuasion? Study the following ways.

Thank you. I think I will see the film.
That's true. But I'm busy this evening.
I don't want to see this film.
Thank you very much. I'd love to see this film.
That's very kind of you. But I don't see films at all.
What a pity. I'd have loved to see this film, but my exams start tomorrow.

3. Study the following conversations.

a. Man: How about buying a motor bike?
Friend: I don't want to.
Man: Why don't you? All our friends have motor bikes, you know.
Friend: Yes, but I don't want to have one.
Man: Oh, come on. You do need a motor bike.
Friend: Well, I don't know.
Man: You really must have a vehicle.
Friend: Oh, all right. I'll buy one next month.

b. Salesman: I was wondering whether you'd be interested in buying a vacuum cleaner.
Housewife: Thank you, but . . .
Salesman: Perhaps you'd be interested in seeing our brand.
Housewife: Thank you very much, but . . .
Salesman: I really think you should have a vacuum cleaner. I'm sure you'd love to buy ours . . . I'll give you a demonstration right now.
Housewife: That's very kind of you, but I've already bought one. In fact, *you* sold me one last month.

4. Use the most appropriate expression for persuading people in the following situations.

a You want a friend to join your Youth Club.
b You want the Head of your office to subscribe to a new literary magazine you and your friends are starting.
c You are a medical representative. You want a doctor to accept/prescribe a new syrup for cough and cold.
d You want your best friend to read a new book.
e You are a sales representative. You want the purchasing officer of a large firm to buy your water coolers.
f You are a high school student. You want your neighbour to buy some Cancer Society stamps.
g You are the secretary of the local Arts Club. You want a famous writer to inaugurate the Drama Festival.
h You want your brother to go with you to the cinema.
i You are a school student. You want your teacher to join you on an excursion.
j You want your guests to stay on a little longer.

VI. GRAMMAR AND USAGE

The present perfect tense

1a. Study the following sentences from 'An Invitation to Tea'.

John: I'm very glad you've (you have) both come, . . .
Prabha: It's the first time we've (we have) been invited to an English home.
Ruth: . . . Ever since, we've (we have) been planning to meet you.
Ramachandra: We too have been wanting to see you . . .
Prabha: I haven't seen such a lovely place!

Look at the verbs in the sentences above. They are: *have come, have been invited, have been planning, have been wanting* and *haven't seen*. These verbs are said to be in the present perfect tense.

b. Look closely at the verbs. You will notice that they are of two types:

A have come
have been invited
have (not) seen
B have been planning
have been wanting

Verbs of type (A) are said to be in the present perfect (simple), and of type (B) in the present perfect (continuous).

2a. Here are a few more examples of verbs in the present perfect (simple) tense:

(i) I have cleaned the room. (So, it's clean now.)
(ii) My aunt has bought a new house. (So, she has a new house now.
(iii) My cousins haven't arrived yet. (So, they're not here.)
(iv) Shobha has just written a letter. (She wrote it a few minutes ago.)
(v) Have you seen Shobha today?
(vi) No, I haven't. I haven't seen her this week.
(vii) The Kapoors have lived in this house for generations.

b. You must have noticed that the present perfect tense is formed with the present tense of *have* (have/has) and the past participle (–ed/–en) form of the verb.

c. You must also have noticed that the present perfect tense is used

- to talk about the present result of a past action, as in (i) to (iii) in (2a) above,
- to talk about an action recently completed, as in (iv) in (2a) above,
- to talk about something that happened during a time that is not yet finished, as in (v) and (vi) in (2a) above, and
- to talk about something that began in the past and

has stayed the same up to the present, as in (vii) in (2a) above.

Answer the following questions, each in a complete sentence.

1 Have you ever travelled abroad?
2 Have you had your breakfast?
3 What film have you seen recently?
4 Has any of your relatives died recently?

3. Here are a few examples of verbs in the present perfect (continuous) tense:

(i) I have been cleaning the room since this morning. I am still cleaning it.
(ii) How long has she been living in this house? Oh, for ages. She is still living here.
(iii) What have the boys been doing this afternoon? They've been playing cricket. But, they've just sat down to do some homework.

a. You will have noticed that the present perfect continuous tense is formed with *have been* or *has been* and the *–ing* form of the verb.
b. You will have also noticed that the present perfect continuous tense is used
   – to talk about an action that began in the past and has gone on for some time, as in the examples given above. The action could still be going on, as in (i) and (ii), or could have ended a short time ago, as in (iii).

Answer the following questions in a complete sentence each.

1 How long have you been living in that house? Are you still living there?
2 What have you been doing after you left school?
3 Have you been reading any book recently? Are you still reading it, or have you finished?

4 Haven't you been acting in films for some time? Or is it someone who looks like you?
5 Has your mother been keeping well since her last illness?

4. Study the following sentences.

Ruth: . . . John and I were very impressed by your husband and you at the Thatchers' at-home. Ever since, we've been planning to meet you.
Ramachandra: We too have been wanting to see you since we met you at the party.
Prabha: I haven't seen such a lovely place!

The sentences above have verbs in the simple past tense (*were impressed, met*), and in the present perfect tense (*have been planning, have been wanting, haven't seen*). How do we choose between the two tenses?

a The present perfect tense is used for actions in the past, when the main interest is in the present significance of those actions, not in the time when they took place. The time of the actions is not mentioned:

I have passed the SSC examination.
(And that qualifies me to apply for this post.)
She has visited Delhi many times.
(So she knows the city very well.)

b The present perfect tense relates to a time reaching up to the present. But when we want to talk about an action completed in the past, we use the simple past tense. In such contexts, the time of the action is mentioned.

Have you ever been to Delhi?
Yes, I have. I went there last year.

c Words referring to a definite point of time in the past are normally used with the simple past tense. It is wrong to use the present perfect tense with words denoting definite points of time in the past:

I have passed the SSC examination in 1984. (wrong)
I passed the SSC examination in 1984. (correct)

Fill in the blanks in the following sentences with the simple past tense or the present perfect tense of the verbs given in brackets.

1 Roshan's uncle . . . (have) an accident last week. He . . . (fall) off his bicycle, and . . . (break) his ankle. He . . . (be) in hospital since then. The doctor who . . . (examine) him this morning . . . (advise) complete rest for a month.

2 How long . . . (you, live) in this town? For about twenty years. I . . . (come) here in 1970, and . . . (never, leave) it.

3 This watch . . . (be) in our family for four generations. My grandfather . . . (buy) it when he got his first salary as a clerk. My father . . . (use) it for twenty years before he . . . (give) it to me. I . . . (present) it to my son on his last birthday, and he . . . (use) it since that day. It . . . (not, be repaired) ever since grandfather . . . (buy) it.

unit seventeen

AT THE CINEMA

AT THE CINEMA

KISHAN: What's on[1] at the Odeon this afternoon?

ENQUIRY CLERK: It's *Circar's Magic* at 3 o'clock, sir.

KISHAN: But we came here to see a film; we don't want to watch a magic show.

ENQUIRY CLERK: Oh, the next film show is only at six. I'm afraid you'll have to come again.

KISHAN (to his wife): Do you think we should come back just to see the film, darling, or should make it some other day?

RAJNI: Let's come back later. But what's showing this evening? Let's find out that first so as to make sure we really want to see it.

KISHAN (to the Enquiry Clerk): Can you tell me what film you're showing at six?

ENQUIRY CLERK: It's *Bandhan*, sir. It's a very good horror film. Has been running for eight weeks. You might not like to miss it.

KISHAN (to his wife): I enjoy watching horror films. Don't you think we must see this film, my dear? John and his wife were speaking highly of it the other day, weren't they?

RAJNI: Yes, I think we must make it today.

KISHAN (to the Enquiry Clerk): Would you suggest booking our seats in advance?

ENQUIRY CLERK: I think so, sir, so that you're sure.

KISHAN: Where's the booking window? By the way, what seats would you recommend?

ENQUIRY CLERK: I'd suggest the dress circle, sir. Go to the fourth window from here. The booking clerk there will reserve your seats for the 6 o'clock show.

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[1] 'What's on?': What film is showing?

KISHAN: Thank you very much.
ENQUIRY CLERK: A pleasure,[2] sir.

I. READING/LISTENING

Read the dialogue silently two or three times. If you are using the cassette, listen to the dialogue two or three times.

II. UNDERSTANDING THE CONVERSATION

Read the following questions and try to answer them as briefly as you can. Read the conversation when you are not sure of the answer.

1 Where is the conversation taking place?
(in a house/at a cinema/inside a hall (theatre)/ in the street)
2 How many people are taking part?
(two/three/many)
3 Who are the people?
4 What is Mr Kishan's wife called?
5 Do you know the name of the clerk at the Enquiry?
6 What do Mr and Mrs Kishan want to watch?
(a magic show/a film show)
7 What do Mr Kishan and his wife decide to do?

III. WORDS AND EXPRESSIONS

Do you know the meanings of these words and phrases?

miss: fail to see
make it: be in time to see it
in advance: beforehand; before
rather: somewhat; to some extent
recommend: say that something is good
dress circle: balcony

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[2] 'A pleasure': It's a pleasure—a polite way of responding to 'Thank you'.

IV. SPEAKING

/ɑ:/, /ŋ/, word accent, contracted forms

1a. Play the conversation again and listen to it. List the words in it which contain the vowel sound /ɑ:/ (see Unit 12). Underline the syllables containing the sound, and practise saying the words correctly.

b. List all the words in the conversation ending in the consonant sound /ŋ/ (see Unit 11). Pronounce them correctly.

2. Listen again to the conversation. Note carefully the pronunciations of these words:

afraid	difficult	window
recommend	suggest	reserve

You must have noted that these words are said like this:

a'fraid	'difficult	'window
recom 'mend	sug 'gest	re'serve

3. OPTIONAL

a. Note the pronunciations of the following words. They are written in phonetic symbols.

afraid	ə'freɪd
recommend	rekə'mend
suggest	sə'dʒest

b. Write down the pronunciations of the remaining three words in Section 2 in phonetic symbols.

4a. Listen again to the conversation. Pay special attention to the pronunciations of the following contracted forms. Their full forms are given in brackets.

don't	(do not)
weren't	(were not)

Their pronunciations, written in phonetic symbols, are:

dəʊnt
wɜ:nt

b. Now note the pronunciations of the following contracted forms, and practise saying them correctly.

Full form	*Contracted form*	*Pronunciation*
are not	aren't	ɑ:nt
cannot	can't	kɑ:nt
must not	mustn't	'mʌsnt
let us	let's	lets

V. COMMUNICATING

Expressing purpose

1. Study the following sentences from 'At the Cinema'.

Kishan: But we came here *to* see a film . . .
Rajni: Let's find out that first *so as* to make sure we really want to see it.
Enquiry Clerk: I think so, sir, *so that* you're sure.

Why did Kishan and his wife come to the Odeon? What was their purpose? *To see a film.* The phrase in italics shows the purpose of the couple's coming to the Odeon. In the other sentences, too, the phrases in italics show purpose.

2a. The most common words used to express purpose are: *to, in order to, so, so as to, so that.*

He travelled all the way to Shillong to visit his old friend.
Do you think workers have to go on strike in order to get their rights?
The boy scout carried a map, so he wouldn't get lost.
The railways are electrifying the main lines so as to speed up the trains.
Let's turn the TV down so that we don't disturb the neighbours.

b. Here are some points we should remember while using the expressions in (a) above:

1 The most common way of expressing purpose is by using *to.*
2 *In order to* and *so as to* are more formal than *to.*
3 In negative sentences, *in order not to* and *so as not to* are used; just *not to* is not normally used:

INCORRECT: Start early not to miss the train.
CORRECT: Start early in order not to (so as not to) miss the train.

3. Combine the following pairs of sentences, using the expressions suggested in brackets.

1 My friend joined an evening class. She wanted to learn French. (to)
2 People were pushing one another. They wanted to have a glimpse of the film-star. (in order to)
3 My uncle took a huge loan. He wanted to build a big house. (so that)
4 They closed the door gently. They didn't want to disturb the sleeping baby. (so as not to)

4. You do most, if not all, of the following things. Why do you do them? State your purpose in a complete sentence in each case. Use: *to, in order (not) to,* or *so as (not) to* appropriately.

a You take insurance polices.
b You read newspapers.
c You eat.
d You go to doctors.
e You get yourself vaccinated.
f You buy lottery tickets.
g You go to church (temple or mosque).
h You wear dark glasses.
i You pay taxes.
j You open accounts in banks.

VI. GRAMMAR AND USAGE

Using *to–* forms and *–ing* forms:

1. Compare these two sentences from 'At the Cinema':

A We don't want *to watch* a magic show.
B I enjoy *watching* horror films.

In sentence (A), the verb *want* is followed by *to watch*. But in sentence (B), the verb *enjoy* is followed by *watching*.

Study the following pair of sentences.

C You might not like *to miss* it.
D Would you suggest *booking* our seats?

Here again, in sentence (C), the verb *like* is followed by *to miss*, while in sentence (D), the verb *suggest* is followed by *booking*.

The *to–* forms of verbs are called 'infinitives', and the *–ing* forms of verbs (in these sentences) are called 'gerunds'.

Study a few more examples of verbs followed by *to–* forms and *–ing* forms:

1 I know I've promised not *to smoke*; but the trouble is I enjoy *smoking*!
2 I refuse *to meet* this man. I hate *meeting* such unpleasant people.
3 I've decided *to take* the interview; I can't avoid *taking* it any longer.
4 I offered *to work* with you, because I enjoy *working* with you.
5 If you have decided *to learn* a foreign language, I suggest your *learning* French.

You will have noticed that in sentences (1) to (5) above, some verbs take the *to–* forms after them and others take the *–ing* forms. What decides the choice?

2a. Some verbs are normally followed by *to–*forms. A few such verbs are:

agree, arrange, choose, decide, expect, fail, fear, hope, learn, manage, offer, plan, promise, refuse, want, wish

The captain offered *to resign.* (NOT: offered resigning).

b. Some verbs are normally followed by *–ing* forms. A few of the most common verbs of this type are:

avoid, dislike, enjoy, finish, imagine, keep, miss, practise, suggest

I'm sorry I haven't finished reading the book. I'll return it tomorrow.

c. A few verbs, such as,

begin, continue, intend, start

take the *to–* form or the *–ing* form with very little difference in meaning:

The little girl continued *to cry/crying*, even after she got what she wanted.

d. After *love, hate* and *prefer*, either the *to–* form or the *–ing* form can be used, without much difference in meaning:

I love *watching* cricket on TV, but I'm afraid I'm very busy now.
I hate *to mention* this, but you haven't returned the money you borrowed last week.

e. We use a *to–* form after *remember/(not) forget* when we first remember something and then do it:

She remembered *to return* the book to her uncle.
She didn't forget *to thank* him.

We use an *–ing* form after *remember/(not) forget* when we first do something and then remember it:

I clearly remember *asking* the great man a question.
How can I ever forget *quarrelling* with him!

f. We use a *to–* form after *stop* when we want to show the purpose

of stopping. We use the *–ing* form after *stop* when we want to say what has been stopped:

After driving for several hours, we stopped *to eat* our lunch.
On her doctor's advice, she stopped *eating* all fried foods.

g. After *let* and *make*, the infinitive without *to* is used:

Let's *finish* the work first.
Why do you make people *wait* for hours?

3. Fill in the blanks in the following sentences, using the *to–* forms or the *–ing* forms of the verbs given in brackets.

Example:
Fools rush in where angels fear *to tread* (tread)

1 I think we should avoid . . . (take) unnecessary risks.
2 We all hope . . . (do) well in life.
3 It started . . . (rain) all of a sudden.
4 Please remember . . . (buy) some soap on your way back from office.
5 I enjoy . . . (sing) in the bathroom!
6 The old man keeps . . . (talk) about his days in the army.
7 Have you managed . . . (sell) your old bicycle?
8 His aunt has offered . . . (help) him in his business.
9 The financial expert suggested . . . (invest) in Rippon shares.
10 My cousin intends . . . (open) a textile showroom in the city.

4. Answer the following questions in a complete sentence each.

1 What do you enjoy doing most?
2 Have you forgotten to do something today?
3 What do you hate doing most?
4 Have you stopped doing something recently?
5 What do you intend to do next Sunday?

6 Do you remember meeting any VIP recently?
7 Do you like wearing your hair long?
8 Who do you prefer to live with: your parents or your in-laws?
9 If you know a friend is in need of money, would you offer to help him, or avoid meeting him?

unit eighteen

AT THE BANK

AT THE BANK

CUSTOMER: Can I cash a cheque[1] here?

COUNTER CLERK: Go to another counter, sir. That one there.

CUSTOMER (at the second counter): Can I cash this cheque, please?

COUNTER CLERK: What's the amount? Let me see the cheque. It's less than two thousand. Go to the teller's counter, sir. She'll cash it right away.

CUSTOMER (at the teller's counter): Take this cheque please, and give me the amount. Be a little prompt, will you? I've already spent some time here going from counter to counter, and I'm in a hurry.

TELLER: All right, sir. Bear with me for two minutes, and I'll give you the money. (After a minute) I'm sorry to bother you, sir, but there's an over-writing on the date, which you've not signed. Would you put your signature here, just over the date on the right-hand corner?

CUSTOMER: Of course. Here it is, young lady. Now go ahead and pay the amount, please.

TELLER: It shouldn't take much time now. An entry has to be made, and that's all. But could I bother you again? Would you sign on the back of the cheque, here?

CUSTOMER: Certainly not. Why do you want me to sign on the back when I've put my signature on the front of the cheque?

TELLER: We need this signature as evidence that you've received the money, sir. The signature on the front only means that you've ordered the bank to pay.

CUSTOMER: Well, you have a point there, but this order should be enough evidence that the payment has been made.

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[1] Cheque, also spelled *check* in American English

TELLER: But it doesn't prove who's received it, does it?
CUSTOMER: That's true.
TELLER: Here's the amount, sir. Sorry for the little delay.
CUSTOMER: That's all right. Thank you.

I. READING/LISTENING

Read the dialogue silently two or three times. If you are using the cassette, listen to the dialogue two or three times.

II. UNDERSTANDING THE CONVERSATION

Read the following questions and try to answer them as briefly as you can. Read the conversation when you are not sure of the answer.

1 The customer talks to two people in the bank. Who are they?
2 Is the teller a man or a woman?
3 What does the customer want to do at the bank?
4 Are the counter clerk and the teller helpful?
5 Is the customer very pleasant?

III. WORDS AND EXPRESSIONS

Do you know the meanings of these words and expressions?

cash (a cheque): give or get cash for (a cheque)
teller: person who receives and pays out money in a bank
prompt: quick
bear with: treat patiently
bother: cause trouble to
over-writing: writing over something already written
evidence: proof

IV. SPEAKING

/eə/, /ɪə/, /z/, word accent, contracted forms

1a. Play the dialogue again and listen to it. Note the way these words are said:

there bear

Listen carefully to the vowel sound in the words:

there bear

You will notice that it is the same sound as the vowel sound in these words:

care chair mare pair

Say aloud the above words. The phonetic symbol generally used to indicate the sound is /eə/.

b. Practise the sound in comparison with the vowel sound /ɪə/, as in the words *here, near,* in the following pairs of words. The pronunciations are given in phonetic symbols.

/eə/		/ɪə/	
bare, bear	beə	beer	bɪə
hair, hare	heə	hear	hɪə
rare	reə	rear	rɪə
share	ʃeə	sheer	ʃɪə
snare	sneɔ	sneer	snɪə
pair	peə	peer	pɪə

c. List at least five words from the dialogue ending in the sound /z/ (see Unit 10).

2. Listen again to the dialogue. Note carefully the pronunciations of these words:

amount	thousand	different
signature	evidence	enough

You must have noticed that these words are said like this:

a'mount	'thousand	'different
'signature	'evidence	e'nough

3. OPTIONAL

a. Note the pronunciations of the following words. They are given in phonetic symbols.

thousand	'θaʊznd
different	'dɪfrnt
signature	'sɪgnɪtʃə

b. Write down the pronunciations of the remaining three words in Section 2 in phonetic symbols. Say the words aloud for practice.

4. Listen once again to the dialogue, and practise the pronunciations of the following contracted forms. This exercise will help you to revise the pronunciations you have already learnt.

Full form	*Contracted form*	*Pronunciation*
cannot	can't	kɑ:nt
does not	doesn't	'dʌznt
should not	shouldn't	'ʃʊdnt
that is	that's	ðæts

V. COMMUNICATING

Agreeing and disagreeing

Study the following bits of conversations from 'At the Bank'.

Teller: Would you put your signature here, just over the date on the right-hand corner?
Customer: Of course. Here it is . . .

The teller is making a request, and the customer is agreeing to the request. But see what happens later:

Teller: . . . Would you sign on the back of the cheque, here?
Customer: Certainly not . . .

The customer is disagreeing to the request.

Teller: The signature on the front only means that you've ordered the bank to pay.
Customer: Well, you have a point there, but . . .

The customer is partially agreeing with the teller, but he is going to agree immediately.

Teller: But it doesn't prove who's received it, does it?
Customer: That's true.

Now the customer is in complete agreement with the teller.

2. In this section, we shall look at several ways people use to agree or disagree with others:

Agreeing

1 Yes, it is.
2 Quite. Exactly. Of course.
3 I agree. I agree entirely.
4 I couldn't agree more.
5 That's just what I was thinking.
6 You know, that's exactly what I think.

Disagreeing

1 Surely not! Certainly not!
2 I don't agree. I disagree.
3 Sorry, but I don't agree.
4 I'm afraid I don't agree with that.
5 I'm not sure. I wonder . . .
6 I really don't think that's right.
7 You have a point there, but . . .

3. Study the following snatches of conversation.

1 Boy: Women should keep themselves in the kitchen.
Sister: Certainly not!

2 Journalist: The press should have complete freedom of expression.
Friend: I agree entirely.
3 Headmaster: Students scoring less than 50% in English should be failed.
Teacher: I'm afraid I don't agree with that.
4 Man: I think we should prescribe some minimum educational qualification for MLAs.
Friend: You know, that's exactly what I think.
5 Woman: Blackmarketeers should be hanged! They're a menace to society.
Man: You have a point there, but hanging would be too harsh a punishment.

4. React to the following comments or opinions. Agree or disagree with them, choosing appropriate expressions from those listed in Section (2) above.

a Your friend: These so-called art films are rubbish!
b Your grandfather: All politicians are corrupt.
c Your younger brother: They've hiked bus fares again. We should throw stones at the buses.
d Your uncle: We should plant more trees.
e A stranger on the bus: All liquor shops should be burnt down!
f Your sister-in-law: The system of dowry should be abolished.
g Your friend: All school-going children should be given free food.
h A participant in a discussion: We should close down all English-medium schools in our country.
i A guest: The army should take over the administration of the country.
j Your friend: All new doctors should be asked to work in villages.

VI. GRAMMAR AND USAGE

The passive-2

1. Study the following sentences.

A Cheques for less than two thousand rupees *can be cashed* by the teller.
B An entry *has to be made*, that's all.
C . . . the payment *has been made.*
The verbs in the sentences above, as we know, are in the passive voice (see Unit 13).

Compare the above sentences with the following sentences.

D . . . You've received the money, sir.
E . . . You've ordered the bank to pay.

The verbs in sentences (D) and (E) are in the active voice.

What decides the choice between the active voice and the passive voice? Let us examine this question in the following section.

2. a Generally speaking, we use the active voice when the doer of the action is important:
All of us saw the accident.

b The passive is used when the main focus is on the action and/or the receiver of the action:
The driver was arrested.

c The passive voice is often found
— in scientific descriptions:
The solution is diluted.
— in newspaper reports:
Several people have been wounded.
— in announcements:
A meeting of the committee will be held on Monday.

d The passive construction with *by* + agent is rare in English. It is used when our interest in the action/receiver leads us to

use the passive voice, and the active subject has some interest of its own and is necessary to complete the sense or to supply necessary information:

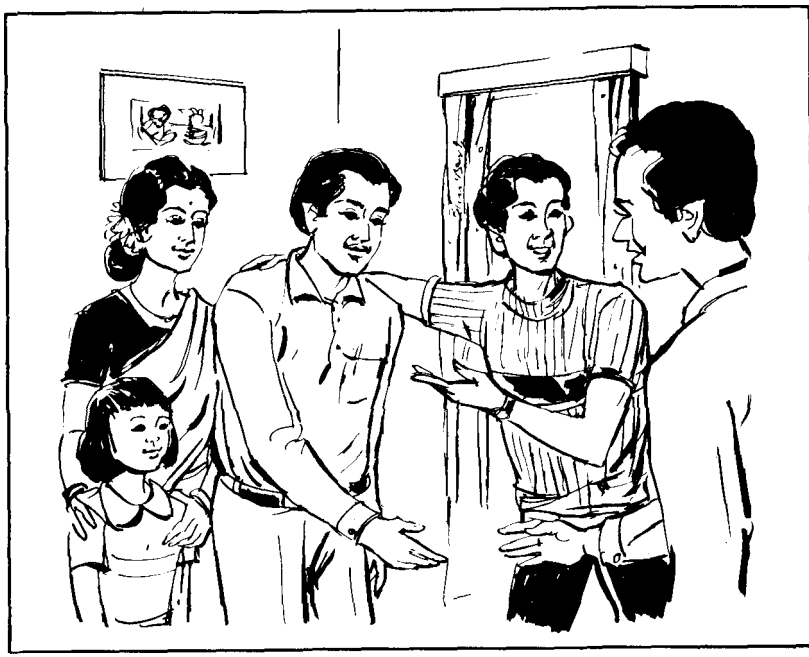
Most instances of lung cancer are caused *by smoking*.

e The *by* + agent is left out
— when the doer is unknown:
A bomb was hurled at the bus.
(We don't know who did it.)
— or, when the doer is obvious:
The murderer has been arrested.
(By the police, of course.)

f If the verb has two objects, two passive sentences are possible:
They offered my friend the captaincy.
(1) My friend was offered the captaincy.
(2) The captaincy was offered to my friend.

3. Answer the following questions in a complete sentence each.

1 Have you ever been arrested?
2 Have you been vaccinated against smallpox?
3 Is your house being repainted now? When was it last repainted?
4 What is the biggest public building in your city, town or village? When was it built?
5 Have you ever been hospitalized?
6 Do you think more trees will be planted in future? Or will more trees be cut down?
7 Do you think girls should be offered free education till the graduation level?
8 Should taxes be reduced or increased? What is your view?
9 Do you feel that intercaste marriages should be encouraged?
10 Is the environment being polluted by industries? What do you think?



unit nineteen

INTRODUCTIONS

INTRODUCTIONS

TOM: Ram, may I introduce Mr Reddy to you? He has heard about you and is very eager to meet you.

RAM: I'm delighted. How do you do?

REDDY: How do you do?

RAM: What part of India do you come from, Mr Reddy?

REDDY: From Madras, though I was born and educated in Hyderabad.

TOM: Mr Reddy has recently been transferred to Delhi.

RAM: Is this your first visit to Delhi, Mr Reddy?

REDDY: No. I quite often come here on official business. This is my wife, Reeta. She has come with me just to see for herself what kind of place Delhi is.

RAM: How do you do, Mrs Reddy?

REETA: How do you do?

RAM: You've never been here before?

REETA: I did come here once a few years ago, but I don't know the city at all.

RAM: So you want to see the city for yourself?

REETA: Yes.

RAM: Is it possible that you'll not come to live here if you don't happen to like the place?

REETA: I can't say that, but . . . Sita, come here. This is my daughter. She wouldn't be left behind, and therefore she's come along.

RAM: How do you do?

SITA: How do you do?

RAM: What's your name, please?

SITA: I'm S. Sita.

RAM: Sorry?

SITA: S. Sita.
TOM: Come, everybody. Let's have some tea now.

I. READING/LISTENING

Read the dialogue silently two or three times. If you are using the cassette, listen to the dialogue two or three times.

II. UNDERSTANDING THE CONVERSATION

Read the following questions and try to answer them as briefly as you can. Read the conversation when you are not sure of the answer.

1 How many people take part in this conversation?
Who are they?
2 Where does the conversation take place?
Madras, Delhi, or Hyderabad?
3 Who lives in Delhi? Who are new to the city?
4 Is this Mrs Reddy's first visit to Delhi?

III. WORDS AND EXPRESSIONS

Do you know the meanings of these words and expressions?

eager : keen
delighted: very pleased
come along: come over (with somebody)

IV. SPEAKING

/ɔ:/, word accent, accent and intonation

1a. Play the conversation again and listen to it. Listen out for the words containing the vowel sound /ɔ:/ (see Unit 4). List these words, and mark the syllable containing the sound if the word has more than one syllable.

b. Write down, in phonetic symbols, five words of your own containing the sound /ɔ:/

c. Note the way the word *years* is said. you must have noted that it is said like this: jɜ:z.

2. Listen again to the conversation. Note carefully the pronunciations of these words:

introduce	eager	delighted	educated
everybody	sometimes	therefore	herself
yourself			

You must have noticed that these words are said like this:

intro'duce	'eager	de'lighted	'educated
'everybody	'sometimes	'therefore	her'self
your'self			

3. OPTIONAL

a. Note the pronunciations, written in phonetic symbols, of these words:

introduce	ɪntrə'dju:s
eager	'i:gə
educated	'edjʊkeɪtɪd
sometimes	'sʌmtaɪmz

b. Write down the pronunciations of the remaining five words in Section 2 in phonetic symbols. Say them aloud for practice.

c. Write down the pronunciations of the following words in phonetic symbols and mark the accent on them. For help, you may consult your dictionary, and 'Signs and Symbols' give at the beginning of this book.

anybody	nobody	himself	myself
oneself	ourselves	themselves	yourselves

4a. Listen once again to the conversation. Note carefully the way these expressions are said:

I'm delighted.
How do you do?
Sorry?
Come, everybody.

You must have noticed that these expressions are said like this (see Unit 15):

I'm ˋdelighted.
'How do you ˋdo?
ˊSorry?
ˋCome,ˌeverybody.

Note: The sign [ˌ] under *everybody* means that the pitch of the voice on the following syllable is stable but low.

b. Note the pronunciation of the following contracted form:

Full form	*Contracted form*	*Pronunciation*
you will	you'll	ju:l

c. Now write down, in phonetic symbols, the pronunciations of the following contracted forms. Practise saying them correctly.

he'll I'll she'll they'll we'll

V. COMMUNICATING

Saying 'how often'

1. Study the following sentences from 'Introductions'.

Reddy: I *quite often* come here on official business.
Ram: . . . You've *never* been here before?
Reeta: I did come here *once* a few years ago, . . .

How often does Mr Reddy come to Delhi? Quite often. Mr Ram asks Mrs Reddy if she has never been to Delhi before. She says she has been to the city just once.

The words *quite often, never* and *once* answer the question 'How often?'. They show the frequency of the action.

2. Here are some expressions that are commonly used to say 'how often':

1 always
(that is, on every occasion)
2 almost always, nearly always
3 usually, normally, generally, regularly
(that is, on most occasions)
4 often, frequently
(that is, on many occasions)
5 sometimes
(that is, on some occasions)
6 occasionally, now and then
(that is, on a few occasions)
7 rarely, seldom
(that is, on few occasions)
8 hardly ever, scarcely ever
(that is, almost never)
9 never
(that is, on no occasion)

You must have noticed that the expressions are listed in order of the frequency they denote. *Always* shows the most frequent action, while *never* denotes the least frequent.

The expressions listed above give a rough indication of frequency. If we want to indicate an exact idea of frequency, we can use the following expressions.

a *once a day, four times an hour, several times a week, twice a year*
b *every day, every morning, every three hours*
c *hourly, daily, weekly, monthly, yearly*

3. Study the following brief conversations.

1 How often do you go to the cinema?
Oh, very rarely. But I watch TV every evening.

2 Have you ever stayed awake the whole night?
Yes, I have. Once a year, I stay awake the whole night. That's on *Shivarathri.*
3 Do you always wear a white saree?
No, not always. But I generally wear white.
4 Do your parents go to church every Sunday?
Yes, they do. They never miss the Sunday service.
5 Do you ever eat out?
We sometimes go to a restaurant, when I feel too tired to cook.

4. Answer the following questions in a complete sentence each.

1 How often do you have a haircut?
2 Do you sometimes feel angry with your parents?
3 Do you think we should have general elections more often? Or less often?
4 Do you often go to the cinema?
5 Do you ever wash your own clothes?
6 The BBC broadcasts a news bulletin every hour.
Do you think AIR should also broadcast an hourly bulletin?
7 Do you sometimes fight with your brothers or sisters?
8 How often do you visit your grandparents?
9 Some dentists say that we should brush our teeth three times a day. Do you agree?
10 Do you regularly do physical exercises?

VI. GRAMMAR AND USAGE

Adverbials

1. Study the following sentences from 'Introductions'.

Mr Reddy has *recently* been transferred *to Delhi.*
I quite *often* come here *on official business.*
You've *never* been *here before*?
I did come here *once a few years ago.*

The underlined parts of the sentences tell us about when, where, how often, etc. something happened. These single words (*recently, often, never, once,* etc) or groups of words (*to Delhi, on official business, a few years ago*) are called 'adverbials'.

2. Study the following sentences.

A The boys ran home *quickly.*
Grandmother got up *with great difficulty.*

B They are coming *tomorrow.*
They are arriving *late in the evening.*

C The helicopter circled *overhead.*
It landed *at the edge of the village.*

D I *usually* see a film on Sundays.
My aunt visits us *ever so often.*

E We enjoyed ourselves *immensely.*
He succeeded *to some extent.*

F *Fortunately,* it has stopped raining.
Most probably, we will leave this afternoon.

1 The adverbials in A tell us *how* the boys ran, and grandmother got up. They are called 'adverbials of manner'. (More examples: badly, carefully, easily, early, hard, readily, urgently, widely)

2 The adverbials in B tell us *when* they are coming / arriving. They are called 'adverbials of time'. (More examples: soon, yesterday, on Saturday evening, next month)

3 The adverbials in C are called 'adverbials of place'. They tell us *where* the helicopter circled and where it landed. (More examples: ahead, away, downstairs, underground, at the top of the hill)

4 The adverbials in D tell us *how often* something takes place. They are called 'adverbials of frequency'. (Some common examples: always, often, never, sometimes, once a day, several times, again and again, from time to time)

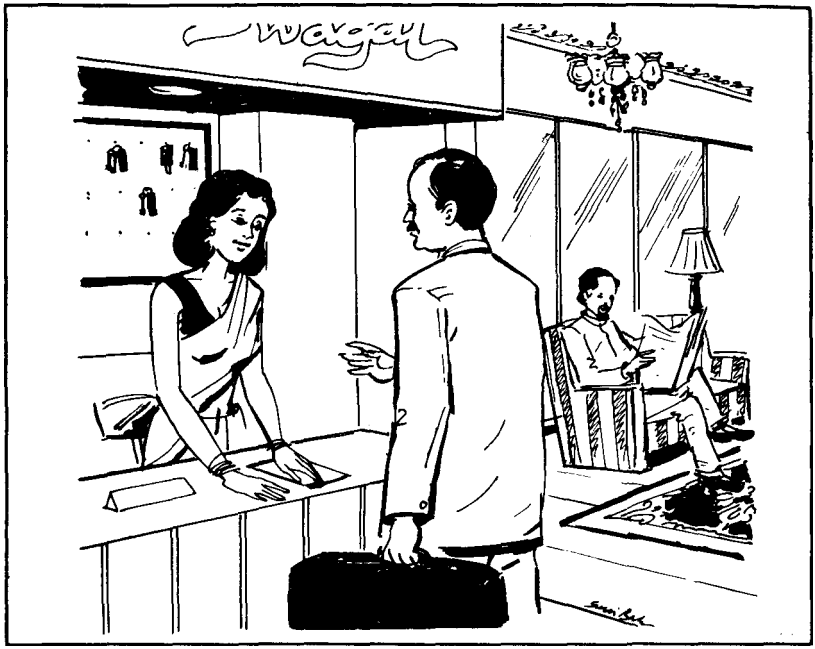
5 The adverbials in E tell us *how much* we enjoyed ourselves,

and *to what degree* he succeeded. They are called 'adverbials of degree'.
(More examples: completely, entirely, fairly, fully, largely, just, quite, rather, so, totally, very)

6 The adverbials in F show the speaker's attitude to what he is saying. The adverbials tell us what the speaker thinks about the whole sentences, and are called 'sentence adverbials'.
(More examples: alas, at least, interestingly, luckily, naturally, of course, surprisingly, unfortunately)

3. Complete the following using adverbials of your choice. The questions given in brackets will help you.

1 I read the newspaper . . .
(At what time of the day?)
2 I . . . listen to the advice of older people.
(In what manner?)
3 I usually spend my holidays . . .
(Where?)
4 I am . . . happy with my job.
(To what degree?)
5 I . . . get angry with my parents.
(How often?)
6 . . . , the leftists are forming the government.
(What is your attitude?)
7 I write replies to letters . . .
(How soon?)
8 I spend . . . every day in front of the mirror.
(How much time?)
9 My colleagues treat me . . .
(In what manner?)
10 Prices are going up, but . . . , the government is not doing anything about it.
(What do you think of that?)



unit twenty

AT THE HOTEL

AT THE HOTEL

TOURIST: Good morning. Have you any room vacant?

RECEPTIONIST: Yes, sir. Double or single?

TOURIST: I want one double.

RECEPTIONIST: I have a double room on the second floor.

TOURIST: Oh, but I wanted to have one on the ground floor, or the first floor.

RECEPTIONIST: Let me see if I can . . . I'm sorry, sir. There's no double room vacant at the moment either on the ground or on the first floor. But I wonder if[1] you could wait till the check-out time. I'll have two vacancies then. Could I book one of the rooms for you in advance, sir?

TOURIST: Yes, I don't mind waiting for an hour or so. What's your check-out time?

RECEPTIONIST: It's 12 noon, and it's already a quarter past eleven. So you'll have to wait for less than an hour, sir.

TOURIST: How come? My watch shows ten minutes *to* eleven! That means there's more than an hour to go. I'm not going to wait . . .

RECEPTIONIST: I'm afraid[2] your watch is a little too slow, sir. My watch makes 11.20 now. I set the time only a few minutes before you came.

TOURIST: Oh, dear, there's something wrong with my watch. You're right. I'll wait for some time.

RECEPTIONIST: Thank you, sir. Would you take a seat, on the sofa over there?

TOURIST: Oh, but I don't know anything about the facilities you provide here.

---

[1] I wonder if ...: a polite way of making a request.

[2] I'm afraid: a polite way of stating an unpleasant thing.

RECEPTIONIST: Don't worry about that, sir. Here's a brochure giving all information about the hotel. On page ten, you'll find everything about the rooms.
TOURIST: Thank you, young lady.

I. READING/LISTENING

Read the dialogue silently two or three times. If you are using the cassette, listen to the dialogue two or three times.

II. UNDERSTANDING THE DIALOGUE

Read the following questions and try to answer them as briefly as you can. Read the dialogue when you are not sure of the answer.

1 Where does the conversation take place?
— at a tourist office? — in a hotel room? — at a hotel reception?
2 Who are the two people taking part in the conversation?
3 Is the tourist a man or a woman?
Is the receptionist a man or a woman?
4 What does the tourist want?
5 How long should the tourist wait for a room?
6 What does the tourist want to know?
Where will he find the information?

III. WORDS AND EXPRESSIONS

Do you know the meanings of these words and expressions?

vacant: not being used by anyone; free for occupation (living in)
check-out: the fixed hour for leaving a hotel, etc
how come: how does it happen (that); what is the explanation
my watch makes 11.20: it's 11.20 by my watch

facilities: aids which make it easy to do things
brochure: pamphlet; a short printed article in a paper cover

IV. SPEAKING

/ɒ/, word accent, accent and intonation

1a. Play the dialogue again and listen to it. Note the vowel sound in the word *want*. Do you remember the phonetic symbol used (see Unit 1) to indicate this sound?

You will recall that this sound is the same as the vowel sound in these words:

cot lot not

b. Note down all the words in the dialogue containing this vowel sound. Underline the syllable containing the sound if the word has more than one syllable.

2. Listen again to the dialogue. Note carefully the pronunciations of these words:

bedroom	vacant	vacancies	check-out
something	facilities	brochure	hotel

You must have noted that these words are said like this:

'bedroom	'vacant	'vacancies	'check-out
'something	fa'cilities	'brochure	ho'tel

3. OPTIONAL

a. Note the pronunciations of the following words given in phonetic symbols.

bedroom	'bedrʊm
vacancies	'veɪknsɪz
brochure	'brəʊʃə
hotel	həʊ'tel

b. Write down the pronunciations of the remaining four words in Section 2 in phonetic symbols.

c. Also write down the pronunciations of the following words in phonetic symbols. You have already learnt them.

possible advance provide

4. Listen once again to the conversation. Note carefully the way these expressions are said:

Good morning.
How come?
Thank you, sir.

You will notice that these expressions are said like this (see Unit 15, and 'Signs and Symbols'):

Good ˋmorning	ˋmorning
How ˋcome?	ˋcome
ˋThank you, ˌsir.	ˋThank

Note: The [ˌ] below the word *sir* means that the pitch of the voice on it is stable but low.

V. COMMUNICATING

Expressing intentions

1. In the dialogue between the tourist and the receptionist in 'At the Hotel', the receptionist asks the tourist to wait for some time, as no room was vacant. Thinking that there is going to be a long wait of more than an hour, the tourist says impatiently:

I'm not going to wait . . .

The tourist is saying that he has no intention of waiting for more than an hour. Soon he realizes that his watch is too slow. He says:

I'll wait for some time.

He has now changed his intention! He intends to wait for some time.

2. Study the following ways of expressing intentions.

(i) I'm going to visit Delhi next summer.
(ii) I'm thinking of visiting Delhi . . .
(iii) I may visit Delhi . . .
(iv) I was thinking of visiting Delhi . . .

You may have noticed that the speaker is very definite about his intention in (i) above. The intention is very weak in (iv): the speaker is not at all sure of visiting Delhi.

Here are some ways of expressing lack of intention:

(v) I don't think I'll be visiting Delhi next summer.
(vi) I don't really want to visit Delhi . . .
(vii) I'm not going to visit Delhi . . .
(viii) I have no intention of visiting Delhi . . .

3. Study the following dialogues. Notice how the speakers express their intention (or lack of intention).

(i) Wife: The bathroom tap has been leaking for a week.
Husband: I'm definitely going to repair it this evening when I come back from office. Don't worry!

(ii) Man: It seems your son has failed again in his maths test.
Friend: I'm thinking of meeting his teacher on Friday. Let me find out what is wrong.

(iii) Boy: You need a new cricket bat.
Friend: I may buy one next week. My uncle has promised to give me some money, but he doesn't always keep his promise.

(iv) Mother on phone: You've been promising to visit me for three years.
Son: I'm sorry, Ma. I was thinking of visiting you this Christmas. But I'm not sure. Manju wants to go to her parents' place. So . . .

(v) Man: When are you buying your car?
Friend: I don't think I'll be buying a car. Petrol prices have gone up. I think I'll go to the office by bus.

(vi) Wife: When are we repainting the house?
Husband: I don't really want to repaint the house. It looks quite all right to me as it is.

(vii) Man: Could you lend me a little money?
Friend: I'm not going to lend you any more money. You owe me two hundred rupees already!

(viii) Man to his brother through a letter: Kindly send me Rs. 500/- as soon as you can.
Brother's reply: I have no intention of paying for your drinking and gambling.

4. Say what you intend to do in the following situations. Use one of the ways of expressing intention in Section 2 above.

a An old uncle asks you: I hear you're going to build a house. Is this true?
b A friend asks you: When are you getting married?
c A neighbour asks you: Are you thinking of going abroad?
d A stranger asks you: I have a smuggled camera for sale. Would you like to buy it for ten thousand rupees?
e Your younger brother writes to you: You have promised to buy me a new bicycle.

VI. GRAMMAR AND USAGE

Talking about the future

1. The receptionist asks the tourist ('At the Hotel') to wait till the check-out time. She says:

I'll have two vacancies then.

The receptionist is talking about what she hopes will happen some time later. She is talking about the future.

In the sections that follow, let us look at different ways we can use to talk about the future and the differences between them.

2. We can use the following verb forms to talk about the future.

a *Will / shall* + verb (the simple future)
I'll come back tomorrow morning.
It'll be warm and sunny tomorrow.

b *going to* + verb
I'm going to ask him to return my money.
It's going to rain this afternoon.

c *am / is / are* + verb *–ing* (the present continuous)
I'm seeing a film tonight.

We can also use the following verb forms to talk about the future. But they are less commonly used for this purpose than (a), (b) and (c) above.

d Verb-*s* (the present simple)
My father retires in March next year.
The train leaves at 10.40.

e *will be* + verb *–ing* (the future continuous)
I'll be sleeping all day on Sunday!

f *will have* + verb *–ed* (the future perfect)
I'll have finished the work by Friday.

When can we use each of these verb forms to talk about the future?

1 We can use the simple future tense (*will /shall* + verb) when we just want to say what is likely to happen in the future:
Life will be very different in the 21st century.

2 We can use *going to* + verb when we want to talk about a future event resulting from a present intention:
My sister is going to be a doctor. She has decided to join the medical college next year.

3 We can use the present continuous tense (*am /is /are* + verb *–ing*) when we want to talk about a future event for which a present arrangement has been made:
They are leaving by the early morning train. They have already booked the tickets.

4 When we want to talk about a future event which is sure to happen (because it is part of a plan), we can use the present simple tense:

The college closes next Friday.

5 We can use the future continuous tense (*will be* + verb *–ing*) to talk about a future event which will take place in the normal course of events:

I'll be meeting her tomorrow morning. We work in the same office.

6 When we want to talk about an action that will be completed at a point of time in the future, we use the future perfect tense (*will have* + verb *–ed*):

We are painting one room every day. By the end of the week, we'll have painted the whole house.

3. Imagine you are the person addressed in the following situations. Answer these questions appropriately.

1 You're studying medicine. A relative asks you: "Will you have finished your studies by the end of this year?"
2 It's a cloudy day. There are dark clouds in the sky. Your younger sister wants to go on a picnic. She asks you: "Is it going to rain in the afternoon?"
3 It's raining. Your family is planning to celebrate your sister's wedding next week. Your mother asks you: "What'll the weather be like next week?"
4 You're a schoolboy. A visitor asks you: "What are you going to become when you grow up?"
5 A friend asks you: "What are you doing tonight?"
6 Your uncle works in a government office. He is about to retire from service. A friend of his asks you: "When does your uncle retire?"
7 You and your family have planned to visit South India for nearly a month. A neighbour asks you: "How many days are you spending in Bangalore?"

8 The Chief Minister is visiting your town tomorrow. A friend asks you: "When does the CM address the meeting at the Town Hall?"

9 A friend asks you: "How old will you be on your next birthday?"

10 What'll you be doing at 6 a.m. on 1 January 2001?

REFERENCE MATERIAL FOR EVERYDAY CONVERSATION

SOME COMMON WORDS WITH THEIR PRONUNCIATIONS

about	əˈbaʊt
absolute	ˈæbsəluːt
absolutely	ˈæbsəluːtlɪ
academic	ækəˈdemɪk
accommodation	əkɒməˈdeɪʃn
according	əˈkɔːdɪŋ
across	əˈkrɒs
actually	ˈæktʃʊəlɪ
administration	ədmɪnɪsˈtreɪʃn
adverse	ˈædvɜːs
adversely	ˈædvɜːslɪ
advertise	ˈædvətaɪz
advertisement	ədˈvɜːtɪzmənt
aeroplane	ˈeərəpleɪn
afraid	əˈfreɪd
agent	ˈeɪdʒənt
agency	ˈeɪdʒənsɪ
agreement	əˈgriːmənt
almost	ˈɔːlməʊst
also	ˈɔːlsəʊ
although	ɔːlˈðəʊ
among	əˈmʌŋ
anticipate	ænˈtɪsɪpeɪt
anybody	ˈenɪbɒdɪ
anyone	ˈenɪwʌn
anything	ˈenɪθɪŋ
anywhere	ˈenɪweə
application	æplɪˈkeɪʃn

appointment	ə'pɔɪntmənt
appropriate (adj)	ə'prəʊprɪət
apology	ə'pɒlədʒɪ
area	'eərɪə
aren't	ɑ:nt
argue	'ɑ:gju:
around	ə'raʊnd
arrangement	ə'reɪndʒmənt
assault	ə'sɔ:lt
assessment	ə'sesmənt
association	əsəʊsɪ'eɪʃn
assistance	ə'sɪstəns
assume	ə'sju:m
astride	ə'straɪd
atmosphere	'ætməsfɪə
average	'ævərɪdʒ
beginning	bɪ'gɪnɪŋ
bomb	bɒm
bourgeois	'bʊəʒwɑ:
bowling	'bəʊlɪŋ
broadcast	'brɔ:dkɑ:st
businessman	'bɪznɪsmən
cabin	'kæbɪn
calendar	kælɪndə
can't	kɑ:nt
cassette	kə'set
centimetre	'sentɪmi:tə
chamber	'tʃeɪmbə
champion	'tʃæmpjən
character	'kærəktə
cigarette	sɪgə'ret
cinema	'sɪnɪmə
classic	'klæsɪk

classical	'klæsɪkl
coincidence	kəʊ'ɪnsɪdns
colleague	'kɒli:g
college	'kɒlɪdʒ
comb	kəʊm
comment	'kɒment
commentary	'kɒməntri
communicate	kə'mju:nɪkeɪt
communist	'kɒmjʊnɪst
communal	'kɒmjʊnl
comparison	kəm'pærɪsn
competition	kɒmpə'tɪʃn
component	kəm'pəʊnənt
concentrate	'kɒnsntreɪt
concert (n)	'kɒnsət
condition	kən'dɪʃn
conference	'kɒnfrəns
conflict	'kɒnflɪkt
consider	kən'sɪdə
consumer	kən'sju:mə
confidential	kɒnfɪ'denʃl
confusion	kən'fju:ʒn
consumption	kən'sʌmpʃn
continue	kən'tɪnju:
continuous	kən'tɪnjʊəs
conscious	'kɒnʃəs
consolidate	kən'sɒlɪdeɪt
controversial	kɒntrə'vɜ:ʃl
convenient	kən'vi:njənt
conversation	kɒnvə'seɪʃn
cooperate	kəʊ'ɒpəreɪt
cooperation	kəʊɒpə'reɪʃn
coordinate (v)	kəʊ'ɔ:dɪneɪt
coordination	kəʊɔ:dɪ'neɪʃn

correspond	kɒrɪ'spɒnd
correspondence	kɒrɪ'spɒndns
could't	'kʊdnt
country	'kʌntrɪ
criticism	'krɪtɪsɪzəm
criticize	'krɪtɪsaɪz
cuisine	kwɪ'zi:n
dais	'deɪɪs
dangerous	'deɪndʒrəs
decision	dɪ'sɪʃn
definitely	'defɪnɪtlɪ
democracy	dɪ'mɒkrəsɪ
demonstrate	'demənstreɪt
describe	dɪ'skraɪb
determine	dɪ'tɜ:mɪn
development	dɪ'veləpmənt
dialogue	'daɪəlɒg
dictionary	'dɪkʃnrɪ
diplomacy	dɪ'pləʊməsɪ
diplomatic	dɪplə'mætɪk
direction	dɪ'rekʃn
discuss	dɪs'kʌs
didn't	'dɪdnt
doesn't	'dʌznt
don't	dəʊnt
documentary	dɒkjʊ'mentrɪ
dramatic	drə'mætɪk
education	edjʊ'keɪʃn
either	'aɪðə
electricity	ɪlek'trɪsətɪ
embassy	'embəsɪ
embarrass	ɪm'bærəs
emphasis	'emfəsɪs
emphasize	'emfəsaɪz

encourage	ɪn'kʌrɪdʒ
engagement	ɪn'geɪdʒmənt
enough	ɪ'nʌf
enquiry	ɪn'kwaɪərɪ
enthusiasm	ɪn'θju:zɪæzm
enthusiastic	ɪnθju:zɪ'æstɪk
environment	ɪn'vaɪərənmənt
event	ɪ'vent
everbody	'evrɪbɒdɪ
everyone	'evrɪwʌn
everywhere	'evrɪweə
exaggerate	ɪg'zædʒəreɪt
exam	ɪg'zæm
example	ɪg'zɑ:mpl
exciting	ɪk'saɪtɪŋ
excuse (v)	ɪk'skju:z (v)
execute	'eksɪkju:t
executive	ɪg'zekjʊtɪv
exhaust	ɪg'zɔ:st
exhaustion	ɪg'zɔ:stʃn
expect	ɪk'spekt
experience	ɪk'spɪərɪəns
experiment	ɪk'sperɪmənt
expert	'ekspɜ:t
explanation	eksplə'neɪʃn
express	ɪk'spres
expression	ɪk'spreʃn
extremely	ɪk'stri:mlɪ
failure	'feɪljə
fascism	'fæʃɪzm
fortnight	'fɔ:tnaɪt
fortunately	'fɔ:tʃnətlɪ
gadget	'gædʒɪt
garage	'gærɑ:ʒ
genuine	'dʒenjʊɪn

government	'gʌvmənt, 'gʌvnmənt
grammar	'græmə
guarantee	gærən'ti:
hasn't	'hæznt
havn't	'hævnt
holiday	'hɒlɪdeɪ
however	haʊ'evə
hypothetical	haɪpə'θetɪkl
hypocrite	'hɪpəkrɪt
hypocrisy	hɪ'pɒkrəsɪ
idea	aɪ'dɪə
ideal	aɪ'dɪəl
illustrate	'ɪləstreɪt
imagine	ɪ'mædʒɪn
imagination	ɪmædʒɪ'neɪʃn
immediate	ɪ'mi:djət
important	ɪm'pɔ:tnt
industry	'ɪndəstrɪ
information	ɪnfə'meɪʃn
initiative	ɪ'nɪʃɪətɪv
initially	ɪ'nɪʃlɪ
inspiration	ɪnspɪ'reɪʃn
instruct	ɪn'strʌkt
instance	'ɪnstəns
insurance	ɪn'ʃʊərns
interest	'ɪntrɪst
interesting	'ɪntrɪstɪŋ
interfere	ɪntə'fɪə
interrupt	ɪntə'rʌpt
intermediate	ɪntə'mi:djət
intelligent	ɪn'telɪdʒnt
introduction	ɪntrə'dʌkʃn
into	'ɪntʊ
intonation	ɪntə'neɪʃn
investigate	ɪn'vestɪgeɪt

isn't	'ɪznt
kilometre	'kɪləmi:tə
laboratory	lə'bɒrətrɪ
language	'læŋgwɪdʒ
liaison	lɪ'eɪzn
liberation	lɪbə'reɪʃn
library	'laɪbrərɪ
literature	'lɪtrɪtʃə
literary	'lɪtrərɪ
manage	'mænɪdʒ
maximum	'mæksɪməm
memorable	'memərəbl
memory	'meməɪ
minister	'mɪnɪstə
minute (n)	'mɪnɪt
modern	'mɔ:dən
monitor	'mɒnɪtə
monologue	'mɒnəlɒg
mutual	'mju:tʃʊəl
mysterious	mɪs'tɪərɪəs
nation	'neɪʃn
national	'næʃnl
necessary	'nesɪsrɪ
necessity	nɪ'sesɪtɪ
neither	'naɪðə
nevertheless	nevəðə'les
none	nʌn
nobody	'nəʊbədɪ
normally	'nɔ:mlɪ
nowhere	'nəʊweə
nuisance	'nju:sns
objection	əb'dʒekʃn
occur	ə'kɜ:
occurrence	ə'kʌrəns

opinion	ə'pɪnjən
opponent	ə'pəʊnənt
organize	'ɔ:gənaɪz
oughtn't	'ɔ:tnt
parliament	'pɑ:ləmənt
participate	pɑ:'tɪsɪpeɪt
particular	pə'tɪkjʊlə
particularly	pə'tɪkjʊləlɪ
personal	'pɜ:snl
personnel	pɜ:sə'nel
perfect (adj)	'pɜ:fɪkt
perform	pə'fɔ:m
perhaps	pə'hæps
persuade	pə'sweɪd
petrol	'petrl
pleasant	'pleznt
polite	pə'laɪt
population	pɒpjʊ'leɪʃn
possession	pə'zeʃn
possibility	pɒsə'bɪlɪtɪ
practise	'præktɪs
prefer	prɪ'fɜ:
preference	'prefrns
present (v)	prɪ'zent
presentation	prezən'teɪʃn
president	'prezɪdnt
presume	prɪ'zju:m
probably	'prɒbəblɪ
problem	'prɒbləm
programme	'prəʊgræm
pronunciation	prənʌnsɪ'eɪʃn
psychology	saɪ'kɒlədʒɪ
psychological	saɪkɔ'lɒdʒɪkl
question	'kwestʃn

quiet	'kwaɪət
quite	kwaɪt
radio	'reɪdɪəʊ
realize	'rɪəlaɪz
really	'rɪəlɪ
recommend	rekə'mend
reconcile	'rekənsaɪl
record (n)	'rekɔ:d
recreation	rekrɪ'eɪʃn
refer	rɪ'fɜ:
reference	'refrns
refuse (v)	rɪ'fju:z
regular	'regjʊlə
remarkable	rɪ'mɑ:kəbl
repeat	rɪ'pi:t
repetition	repɪ'tɪʃn
report	rɪ'pɔ:t
reserve	re'zɜ:v
responsibility	rɪspɒnsɪ'bɪlɪtɪ
romantic	rəʊ'mæntɪk
sceptical	'skeptɪkl
secretary	'sekrətrɪ
secure	sɪ'kjʊə
security	sɪ'kjʊərɪtɪ
seminar	'semɪnɑ:
sentence	'sentəns
shan't	ʃɑ:nt
shouldn't	'ʃʊdnt
signal	'sɪgnəl
similarity	sɪmɪ'lærɪtɪ
situation	sɪtjʊ'eɪʃn
somebody	'sʌmbədɪ
someone	'sʌmwʌn
something	'sʌmθɪŋ

somewhere	'sʌmweə
specific	spə'sɪfɪk
sportsman	'spɔ:tsmən
status	'steɪtəs
stimulate	'stɪmjʊleɪt
strategic	strə'ti:dʒɪk
strategy	'strætɪdʒɪ
student	'stju:dnt
suggestion	sə'dʒestʃn
suicide	'sjʊɪsaɪd
suicidal	sjʊ'saɪdl
suitable	'sju:təbl
survive	sə'vaɪv
technique	tek'ni:k
telecast	'telɪkɑ:st
television	'telɪvɪʒn
terribly	'terɪblɪ
theatre	'θɪətə
therefore	'ðeəfɔ:
through	θru:
thumb	θʌm
tour	tʊə
tourism	'tʊərɪzəm
tremendous	trɪ'mendəs
trophy	'trəʊfɪ
umbrella	ʌm'brelə
understanding	ʌndə'stændɪŋ
university	ju:nɪ'vɜ:sɪtɪ
unless	ən'les
until	ən'tɪl
useful	'ju:sfl
usually	'ju:ʒʊəlɪ
vase	vɑ:z
vegetarian	vedʒɪ'teərɪən

visual	'vɪʒʊəl
vocabulary	və'kæbjʊlərɪ
weekend	'wi:kend,wi:k'end
welcome	'welkəm
whatever	wɒt'evə
whenever	wen'evə
wherever	weər'evə
won't	wəʊnt
wouldn't	'wʊdnt

PROVERBS USED IN EVERYDAY CONVERSATION WITH THEIR PARAPHRASES/EXPLANATIONS

1 *As you make your bed you must lie in it.*
Everyone must bear the consequences of his or her own acts.

2 *Set a beggar on horseback, and he'll ride to the devil.*
There is no one so proud and arrogant as a person who has suddenly grown rich.

3 *Well begun is half done.*
Anything which is started well can be easily accomplished.

4 *The belly has no ears.*
A hungry man will not listen to advice or arguments.

5 *A bird in hand is worth two in the bush.*
It is better to be content with what one has than to risk losing everything by being too greedy.

6 *'Tis the early bird that catches the worm.*
The person who arrives or gets up first will be successful.

7 *Birds of a feather flock together.*
People of the same sort are found together.

8 *Old birds are not to be caught with chaff.*
Experienced persons cannot be deceived easily.

9 *To kill two birds with one stone.*
To achieve two aims with a single action.

10 *Keep your breath to cool your porridge.*
Keep your advice to yourself.

11 *To make bricks without straw.*
To try to do something without having the necessary material.

12 *You cannot have your cake and eat it too.*
You cannot spend money and yet keep it. You cannot enjoy benefits from two alternative courses of action.

13 *You cannot burn the candle at both ends.*
You cannot spend your energies on too many things.

14 *Care killed the cat.*
Worry and anxiety can destroy anybody.

15 *See how the cat jumps.*
Weigh the pros and cons of a matter before taking any decision on it.

16 *When the cat is away the mice play.*
Servants will ever take advantage of the absence of their master.

17 *All cats love fish but fear to wet their paws.*
Everybody wants to obtain good things, but nobody wants to work for them.

18 *Charity begins at home.*
A person's first duty is to care for his own family.

19 *Don't count your chickens before they are hatched.*
Do not be too confident that something will be successful.

20 *The burnt child dreads the fire.*
You are not likely to make the same mistake twice.

21 *Every cloud has a silver lining.*
There is some good in the worst of things.

22 *To carry coals to Newcastle.*
To take something to a place where it is already plentiful.

23 *Every cock crows best on its own dunghill.*
It is easy to boast of your deeds or bravery at your own place.

24 *Cut your coat according to your cloth.*
Live within your means.

25 *Great cry and little wool.*
Those who boast too much do too little.

26 *Curses like chickens come home to roost.*
One must suffer for one's ill deeds.

27 *It may be fun to you but it is death to the frogs.*
One man's fun may be another man's tragedy.

28 *Do not put all your eggs in one basket.*
Do not risk everything you have on the success of one plan.

29 *A soft fire makes sweet malt.*
Nothing should be done in haste. Unhurried effort will give excellent results.

30 *A friend in need is a friend indeed.*
A true friend is one who is helpful in difficulty.

31 *Out of the frying pan into the fire.*
To change over from a bad situation to one that is worse.

32 *Adding fuel to fire.*
Saying or doing something which worsens an already bad situation.

33 *The game is not worth the candle.*
In certain situations the gains from doing something are not worth the trouble and expenses involved.

34 *To take the gilt off the gingerbread.*
To do something which makes a situation or achievement less attractive or worthwhile.

35 *Those who live in glass houses should not throw stones on others.*
We should not criticize others for faults similar to our own.

36 *To strain at a gnat and swallow a camel.*
Having scruples about doing or allowing something only slightly wrong, but remaining unconcerned about doing or allowing something really wrong.

37 *Whom God would destroy he first makes mad.*
People who lose their common sense come to grief. God robs those of wits who He wants to destroy.

38 *God helps those who help themselves.*
If you need God's help, help yourselves.

39 *God tempers the wind to the shorn lamb.*
A blind man can see with his hands. There is compensation, of one kind or other, for every loss.

40 *Whom the gods love die young.*
Heaven gives its favourites early death. Good people often die young.

41 *A good name is better than a golden girdle.*
Fame is better than wealth.

42 *Good wine needs no bush.*
Anything of good quality will be appreciated on its own merits and does not need to be advertised.

43 *To teach one's grandmother to suck eggs.*
To tell somebody how to do something that he can do perfectly well.

44 *It's Hamlet without the Prince.*
It is like a play without a hero.

45 *He who hunts two hares leaves one and loses the other.*
It is unwise to try to achieve two aims at the same time.

46 *Better be the head of an ass than the tail of a horse.*
It is better to rule in hell than to serve in heaven. It is better to be the master of a small concern than a servant in a big one.

47 *Two heads are better than one.*
Two people working together achieve much more than one person working alone.

48 *Honey is not for the ass's mouth.*
Stupid people do not appreciate fine remarks or ideas.

49 *Don't look a gift horse in the mouth.*
Do not refuse or criticize something that is given to you for nothing.

50 *One may steal a horse, while another may not look over the hedge.*
Some people are specially privileged, and can commit crimes with impunity (without any fear of punishment), while others get punished for trivial offences.

51 *'Tis a good horse that never stumbles.*
Everyone makes mistakes some time or other.

52 *Go and tell that to the horse marines!*
Tell such unbelievable stories to somebody else.

53 *You can take a horse to water but you cannot make him drink.*
You can give a person the opportunity to do something but he may still refuse to do it.

54 *When the horse is stolen, lock the stable door.*
It is no use taking precautions after a loss has occurred.

55 *Win the horse or lose the saddle.*
In certain desperate situations, you have a choice between a great success and a total failure.

56 *To hunt with the hounds and run with the hare.*
To try to remain friendly with both sides in a dispute.

57 *Strike while the iron is hot.*
Do not miss a good opportunity.

58 *A good lather is half the shave.*
If you start a thing well, you can accomplish it easily.

59 *'Tis a long lane that has no turning.*
Every calamity (serious misfortune) has an end.

60 *Man proposes but God disposes.*
We may make plans, but it is God that decides whether they will be realized or not.

61 *Give a man luck and throw him into the sea.*
Those who are lucky survive any calamity.

62 *A whistling maid and a crowing hen is fit for neither God nor men.*
A woman who behaves like men is good for nothing.

63 *Money makes the mare go.*
You can do anything if only you have the money.

64 *Murder will out.*
A crime such as murder cannot be hidden.

65 *Looking for a needle in a haystack.*
Looking for a very small article amidst a big mass of other things.

66 *A nod is as good as a wink to a blind horse.*
However clear a hint or suggestion may be, it is useless if the other person is unable to see it.

67 *He who would eat the nut must first crack the shell.*
Nobody can achieve anything without the required amount of labour.

68 *To cast pearls before swine.*
To offer beautiful or valuable things to people who cannot appreciate them.

69 *Penny wise pound foolish.*
To be thrifty (economical) in small matters and careless over large ones.

70 *A penny saved is a pound earned.*
Saving is as good as earning. Small savings can untimately add up to great amounts.

71 *In for a penny, in for a pound.*
Once a thing has been started, it must be carried through, no matter what difficulties arise.

72 *To rob Peter to pay Paul.*
To take away from one person in order to give to another.

73 *He who pays the piper calls the tune.*
The person who provides the money for something should control how it is spent.

74 *Touch pitch and you will be defiled.*
Evil company will corrupt anybody.

75 *Possession is nine points of the law.*
A person who occupies or controls something is in a better position to keep it than somebody else whose claim to it may be greater.

76 *The pot calls the kettle black.*
We should not accuse others of faults similar to those committed by us.

77 *A little pot is soon hot.*
A small person is quickly annoyed.

78 *A watched pot never boils.*
Watching and anxiety will not hasten matters.

79 *You cannot make a silk purse of a sow's ear.*
You cannot make something good of what is by its nature bad in quality.

80 *All roads lead to Rome.*
Any of the methods, or means, being considered will bring about the same result in the end.

81 *Rome was not built in a day.*
Achievements of great importance take a long time to accomplish.

82 *When in Rome, do as the Romans do.*
It is wise to adapt oneself to the manners and customs of those among whom one lives.

83 *No rose without a thorn.*
Every sweet has its sour. Even the best things have a bad side.

84 *The sauce was better than the fish.*
Accessories (extra minor fittings) were better than the main part.

85 *There's black sheep in every flock.*
In every group of persons, there is sure to be one or two shady characters.

86 *(There is) many a slip 'twixt the cup and the lip.*
Everything is uncertain till you possess it.

87 *Speech is silver, silence is golden.*
(Sometimes) silence is better than speech. It is sometimes best not to say anything.

88 *Store is no sore.*
Things stored up for future use are a great advantage.

89 *One swallow does not make a summer.*
A single fortunate incident, example, etc. does not mean that all the others will be as good.

90 *Stolen sweets are always sweeter.*
Things illegally acquired are more palatable (likable) than those honestly earned.

91 *What you lose on the swings you get back on the roundabouts.*
If you have bad luck on one day, you have good luck on another.

92 *More worship the rising than the setting sun.*
More persons pay respect to rising than to fallen greatness.

93 *Time and tide wait for no man.*
We should not put off a favourable opportunity to do something because we cannot delay the passing of time.

94 *Two of a trade did never agree.*
Two individuals in the same trade or profession seldom agree.

95 *A tree must be bent while it is young.*
You cannot teach an old dog new tricks. If you want to teach something to somebody, start when he is young.

96 *The tree is known by its fruit.*
One is judged by what one does, not by what one says.

97 *You cannot judge of a tree by its bark.*
Do not go by appearances.

98 *'Tis an ill wind that blows nobody good.*
Someone profits by every loss.

99 *The wish is father to the thought.*
We are always ready to believe what we most want to believe.

100 *Let sleeping dogs lie. Wake not a sleeping wolf!*
It is dangerous to wake a sleeping wolf.
Do not try to interfere with a situation that could become a problem as a result.

101 *No wool is so white that a dyer cannot blacken it.*
No one is so free from faults that he cannot be criticised.

102 *A word to the wise.*
A hint is enough for wise people.

103 *Soft words butter no parsnips.*
Action rather than mere words helps people in need.

COMPARISONS USED IN EVERYDAY CONVERSATION

1 as blind as a bat
2 as busy as a bee
3 as cheap as dirt
4 as clear as crystal
5 as clear as day (*or* daylight)
6 as cool as a cucumber
7 as cunning as a fox
8 as dead as mutton
9 as deaf as a post
10 as deep as a well
11 as dry as dust
12 as dull as ditch-water
13 as easy (*or* simple) as ABC
14 as fat as a pig
15 as fit as a fiddle
16 as flat as a board (*or* a pancake)
17 as free as air (*or* a bird)
18 as fresh as rose
19 as gay as lark
20 as gentle (*or* meek) as a lamb
21 as good as gold
22 as green as grass
23 as hard as rock
24 as heavy as lead
25 as helpless as a babe
26 as hungry as a hunter
27 as large (*or* big) as a cabbage
28 as light as air (*or* a feather)

29 as lively as a cricket
30 as mad as a hatter (*or* a March hare)
31 as nervous as a cat (*or* a kitten)
32 as obstinate as a mule
33 as old as the hills (*or* time)
34 as pale as death
35 as patient as job
36 as pleased as punch
37 as poor as a church mouse
38 as proud as a peacock
39 as quiet (*or* silent) as the grave (*or* tomb)
40 as regular as clockwork
41 as sharp as a needle
42 as sober as a judge
43 as sweet as honey
44 as thick as thieves
45 as timid as a mouse
46 as tough as leather
47 as vain as a peacock
48 as warm as toast
49 as weak as water
50 as welcome as flowers in spring

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